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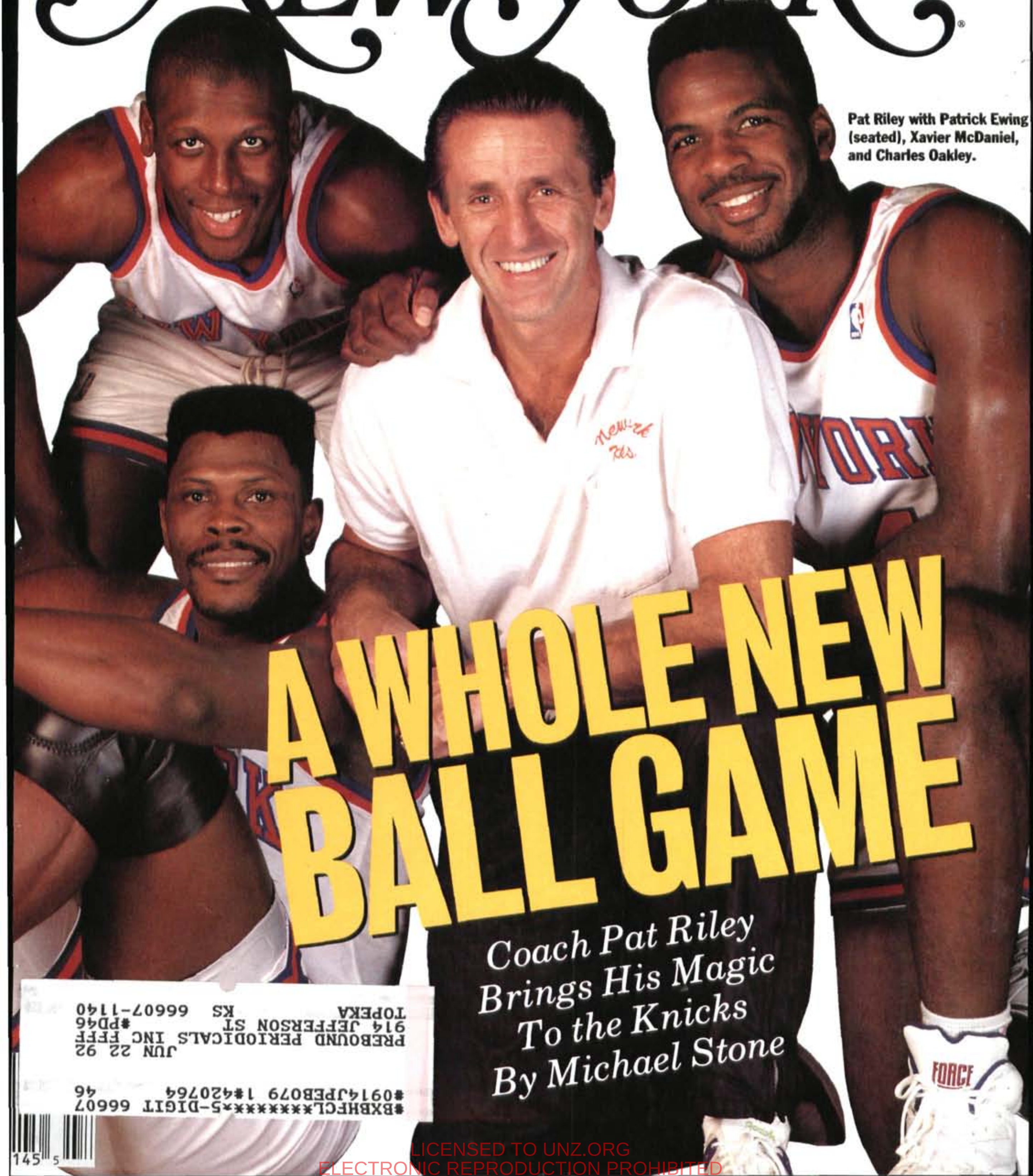

Pat Riley with Patrick Ewing (seated), Xavier McDaniel, and Charles Oakley.

A WHOLE NEW BALL GAME

Coach Pat Riley Brings His Magic To the Knicks

By Michael Stone

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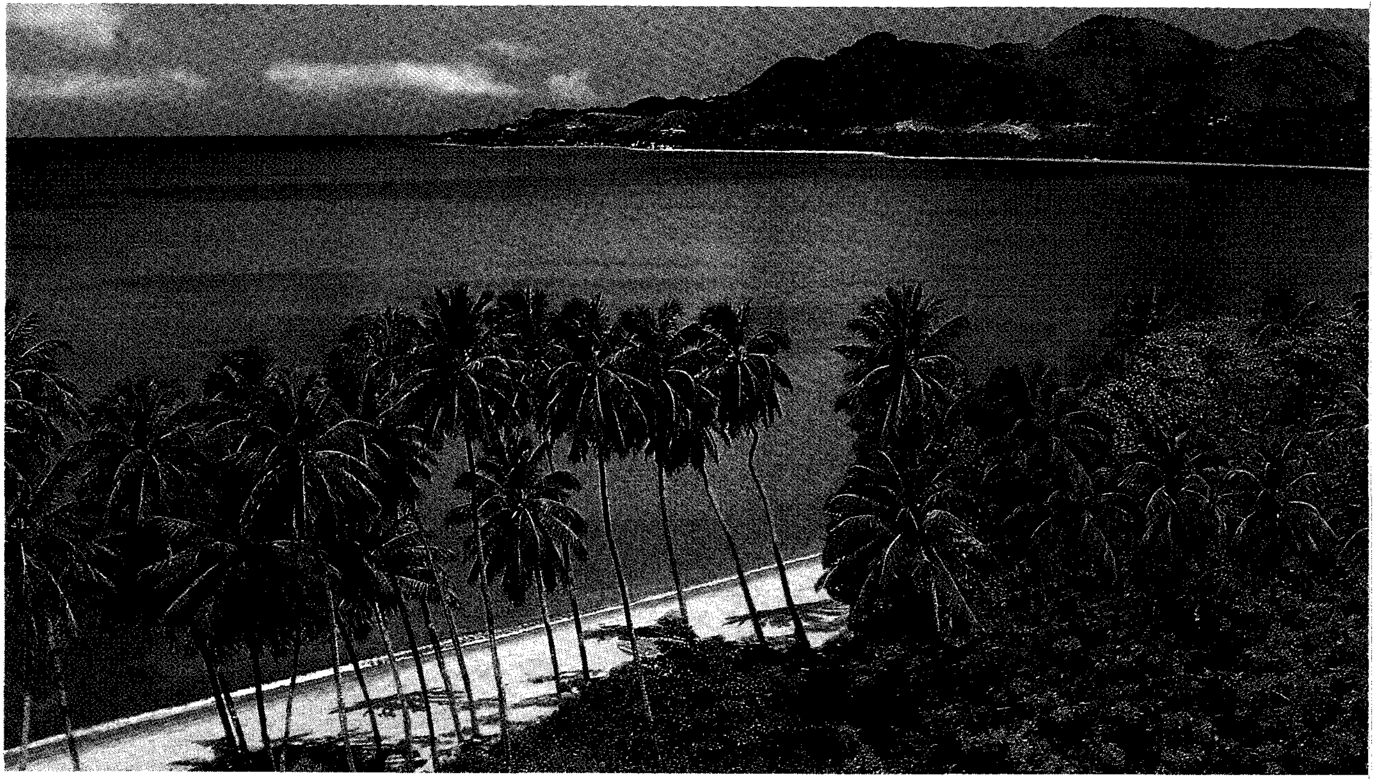

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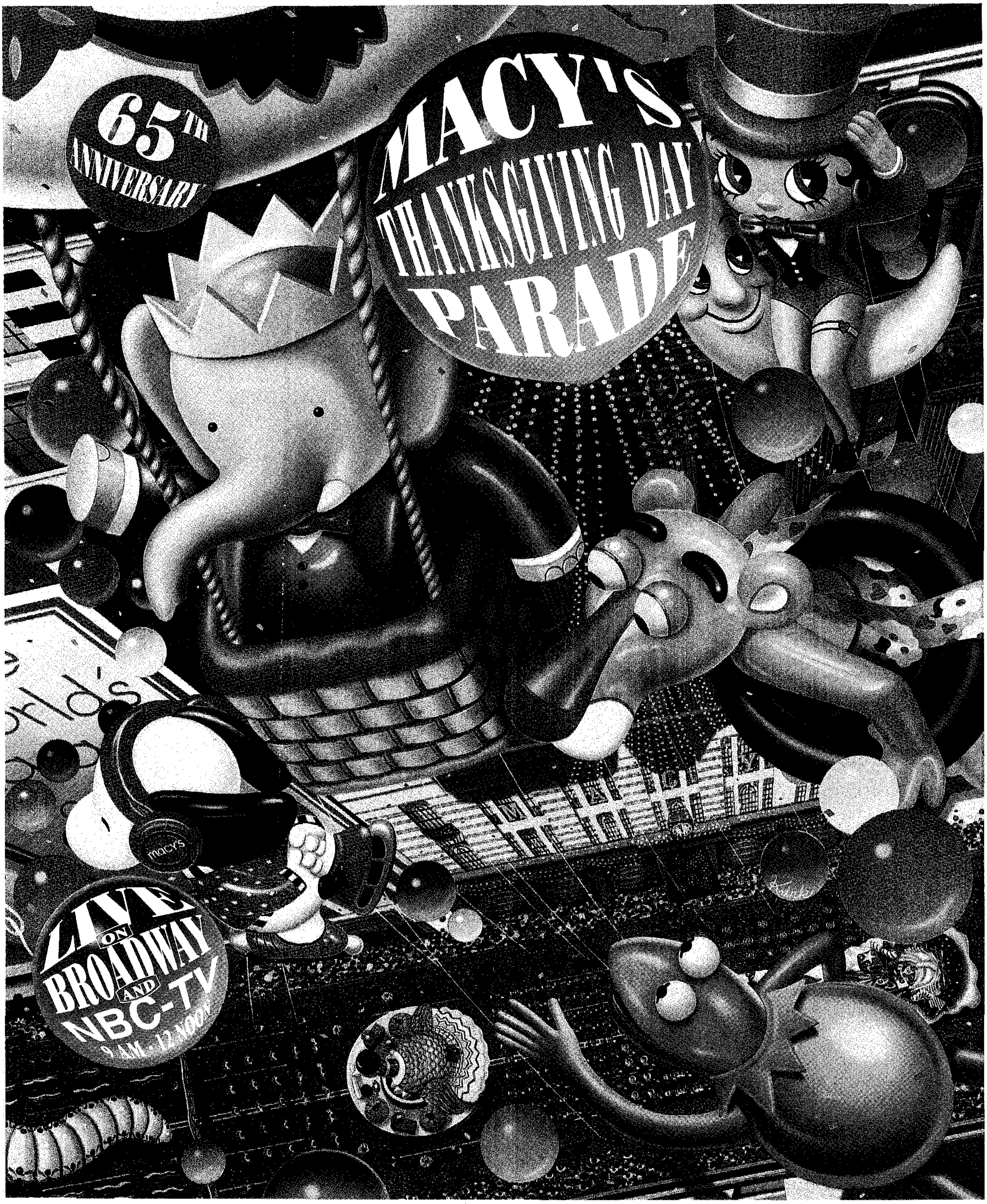
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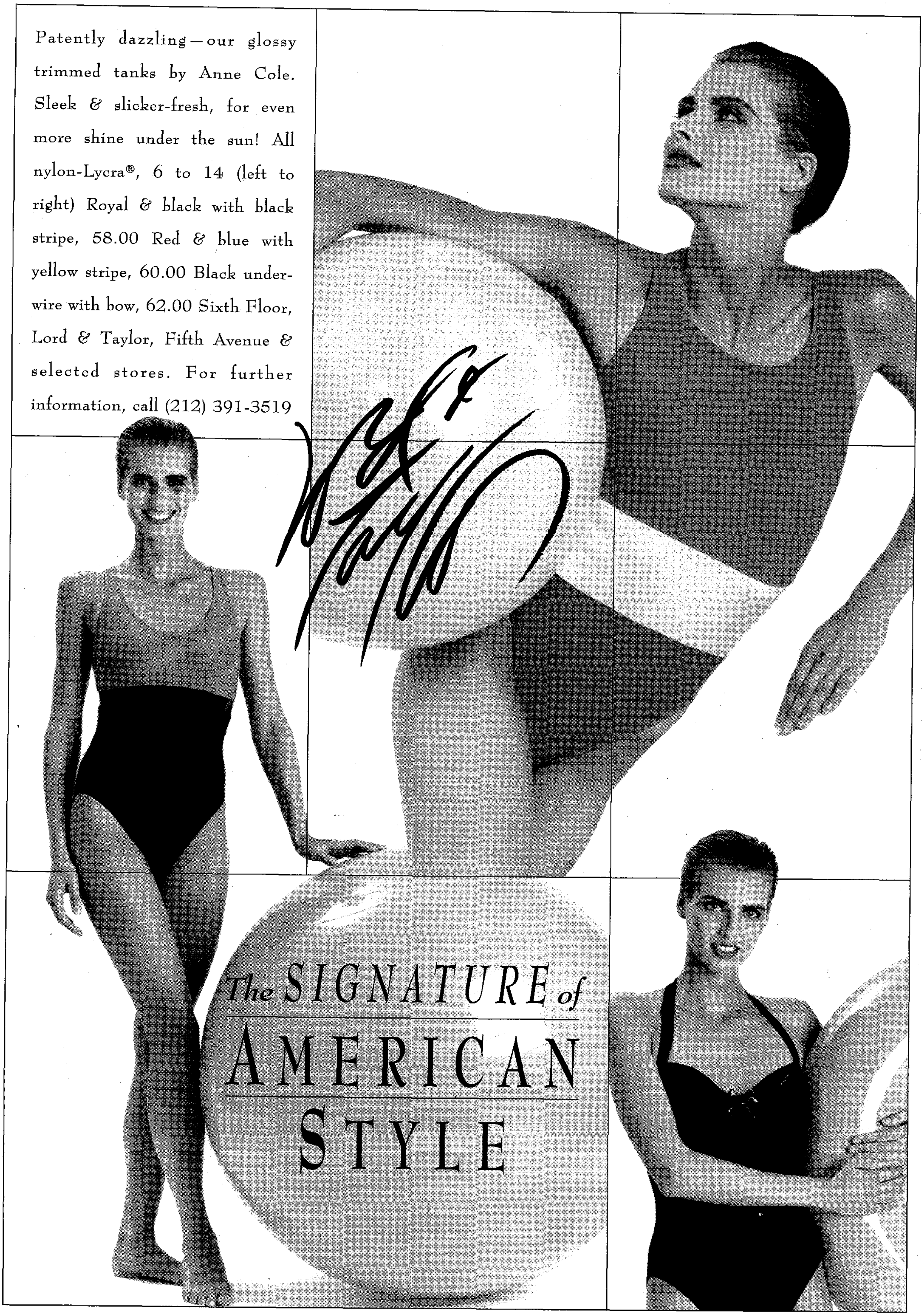
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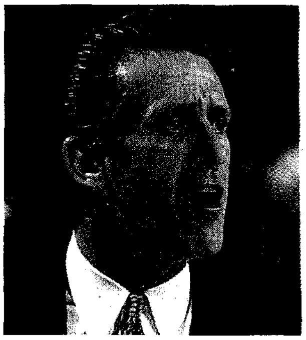
BY MICHAEL STONE



The Knicks have this habit: losing. Six years, six coaches. Meet No. 7, in from the Coast. The hair is slick, the look Armani—but Pat Riley means business. "If you want to have fun," he says, "go to the YMCA." Riley built the Laker Decade—four titles, seven trips to the finals. Now at the Garden, he starts from scratch. The Knicks have been battered; they lack self-esteem. So back to the basics: conditioning, preparation. Already, it's working. The life of Riley.

52 Meeting Raul

BY PHOEBE HOBAN

e's a kook. And the critics say: rfect casting. The actor's Raul lia, the original charmer. He ays Gomez Addams—dapper, ıshing . . . and just a bit weird. *The Addams Family,* Gomez ɔes Hollywood. And Julia goes r baroque. It's a lavish turn, ith all the style and flair of Julia mself. Here's a star without o, a *balanced* actor. There's no lk of Method, no obsession ith "craft." (Just a guru, and a ɔut with est.)

58 How to Be a Savvy Medical Consumer

Y JANICE HOPKINS TANNE

There are ways of doing things. This includes being sick. Our medical handbook ends this week—with lessons in self-preservation. Here's how to find a doctor, get your medical records, look for a second opinion, check credentials. You'll also learn what to ask a physician, and how to tell who's good. Plus, there's a list of referral lines—to help in the fight.

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There's not a single reason to come all the way down here.

Let's see, there's Barneys New York. AnnTaylor. Rizzoli. And thirty other shops. There's the Esplanade along the Hudson. There's the Winter Garden with its vaulted glass ceiling. There are eleven terrific restaurants. Elegant ones. Simple ones. Some with outside tables. Oh, and exhibits and entertainment. No wonder we couldn't think of a single reason to come all the way down here.

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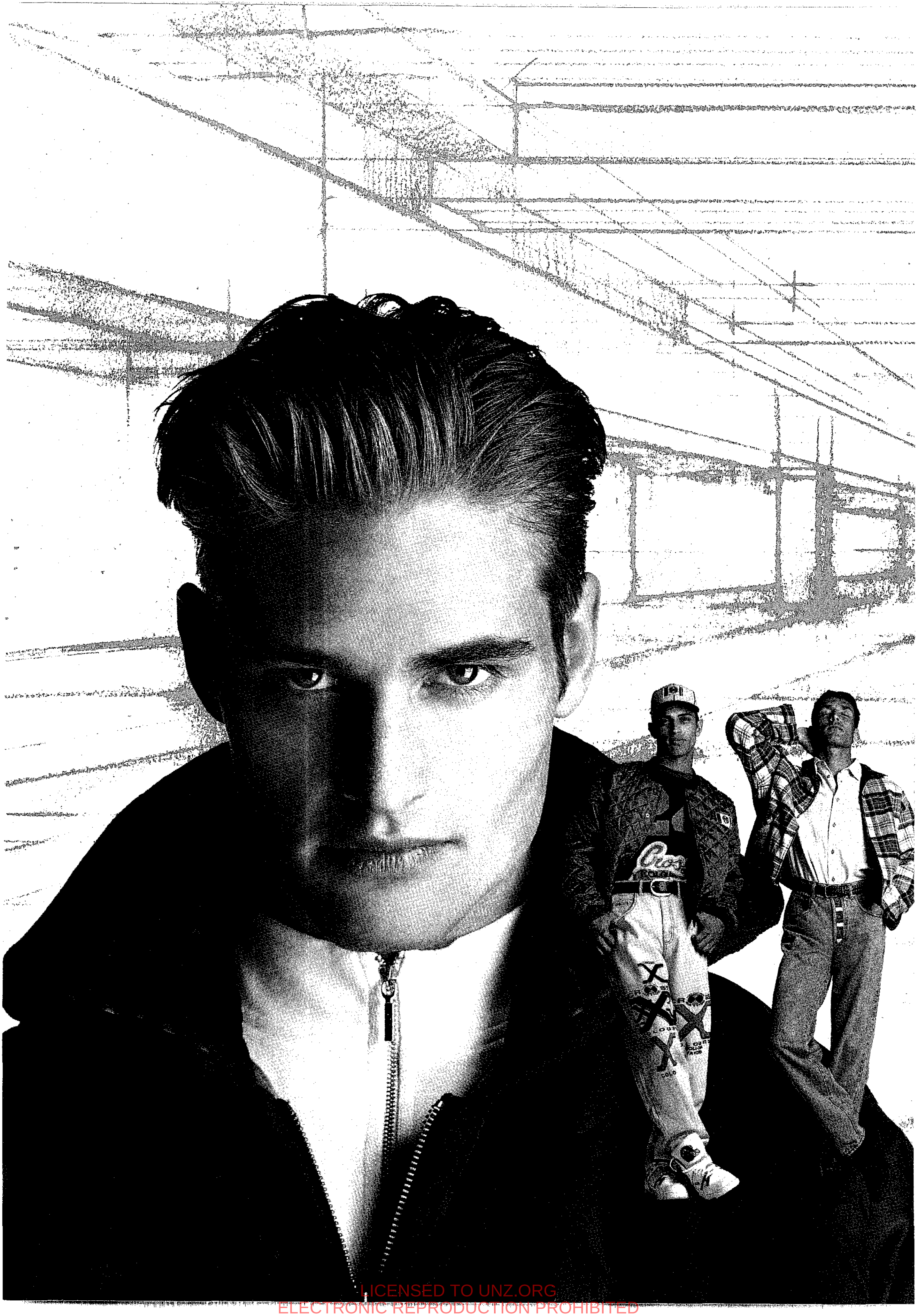

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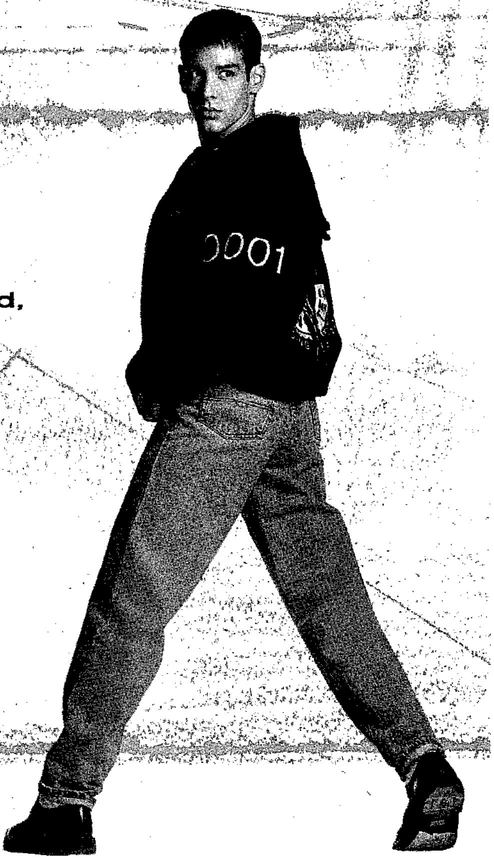

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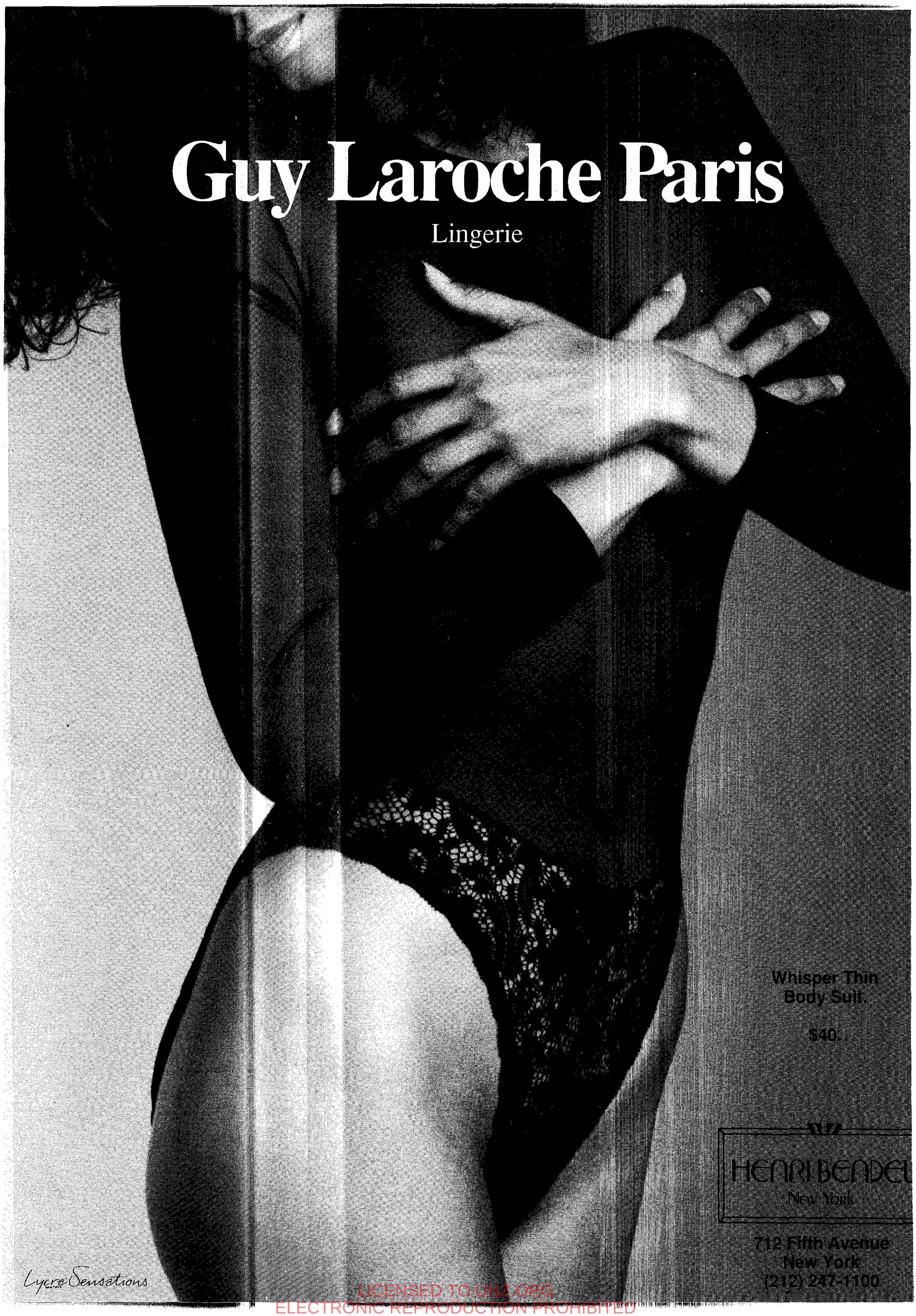

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ETTERS

Jncommon Women

KLEIN SEEMED QUITE INDIGNANT THAT ıa Quindlen concluded Clarence ·mas was guilty of sexual harassment abloid Government," October 28]. many other women and men thought ·ence Thomas was guilty—people who ched all three days and nights of the rings and who, most important, are misogynists. Oops, there's that dirty d. But then, *New York* Magazine's ›rd of fairness toward women is lousy. there really no female "star chefs" oliday Entertaining," by Gillian Duffy, ober 21]? And how about the time only omen out of a group of 41 New Yorkers e asked how to save the city ["How to e New York," November 26, 1990]?

Donna Perich
Manhattan

A PSYCHIATRIST AND CO-LEADER OF A ·apy group for women who have been victims of sexual discrimination and assment, I am well aware of the fre- ncy and consequences of these prob- s. Anita Hill's reluctance to come for- rd prior to this time is entirely sistent with her claim of having been ually harassed. The way the Senate dled the situation is also not surpris- since such charges are typically not en seriously. The reaction of the pub- —which disbelieved her claims in a -to-one ratio—also is typical of cases exual harassment and abuse. It is un- unate that there was no expert testi- ny by a psychiatrist who could describe se ramifications. It often takes years a woman to admit the abuse took ce, and at that point, her admittance is dual and hesitant.

Barbara Bartlik, M.D.
Women's Medical Association
of New York City
Manhattan

ANITA HILL STAYED WITH CLARENCE ›mas, it was because she and others e riding this hard-driving man's coat- ;. Like him, they wanted to get where / believed they deserved to be—whatev- he price. Like him, they desperately de- l owing their careers to affirmative ac- ı, becoming rabid meritocrats and ntually so politically right-wing that they dly remembered their roots. That tiny erie of "buppies" needed to present a fied front. They needed to come to one ther's promotion and departure parties and keep the network humming. They *needed* to ride one another's coattails.

Susan Pashman
Brooklyn

etters for this department should be ad- ssed to Letters to the Editor, New York *gazine, 755 Second Avenue, New York, . 10017-5998. Please include a daytime ne number.*

Gomorrah & Gomorrah & Gomorrah

LET ME GET THIS STRAIGHT—A WOMAN GOES onstage and does a variety show ["Theater: Privates on Parade," September 30] that includes exposing her genitals to the audience. *New York* dubs this "theater" and dispatches John Simon, who reviews *Post-Post Porn Modernist* as casually as if it were a grade-school play. Who can deny that this city has become a modern-day Sodom and Gomorrah? Thousands of years from now, archaeologists may unearth a copy of that issue of *New York.* And they will shake their heads in disbelief as they realize how this society disintegrated.

Pete Manzolillo
Bellmore, N.Y.

Daly Double

I HAVE RECEIVED TWO ISSUES FEATURING Michael Daly's "Cityside" column, and I must say that if I had to rely on it as my only source of information, I would conclude that African-Americans are capable only of criminal activities, talking about their genitals, and sexual conquests. The covert message of "The Eleven Least Wanted" [October 21] and "The Devil and Clarence Thomas" [October 28] is that we should be treated as second-class citizens; that the only way we know how to communicate is through violence; and that the only way to control violence is with violence. Daly did not provide a balanced view of how most blacks live. In addition, the photo of the black youth and the white officer is infuriating, as the officer was shown to allay the fears of white readers—subtly assuring them that someone is out there to protect them from these animals. There is enough racial tension in this city without Daly's adding fuel to the fire. Perhaps in his next column, he will portray African-Americans in a more positive light.

Tanya McCullough
Brooklyn, N.Y.

Michael Daly replies: I guess black police officers and black working parents don't count. I guess I should have let Gregory Pierre be known as a "Devil" and not attempted to portray him as a human.

A Public Disturbance?

EVER SINCE JOE PAPP NAMED JOANNE AKALAITIS to succeed him at the Public Theater, I have been perplexed about the amount of negative press she has received. "Going Public," by Phoebe Hoban [October 28], only made matters worse. It's as if most of the people Hoban interviewed had something bad to say about Joanne, when there are many in this business who support her wholeheartedly. Hoban presents quotes from horrible reviews Joanne's plays have received and concentrates on minor, negative details that have little to do with the core of the work. What about the rave reviews Joanne has received?

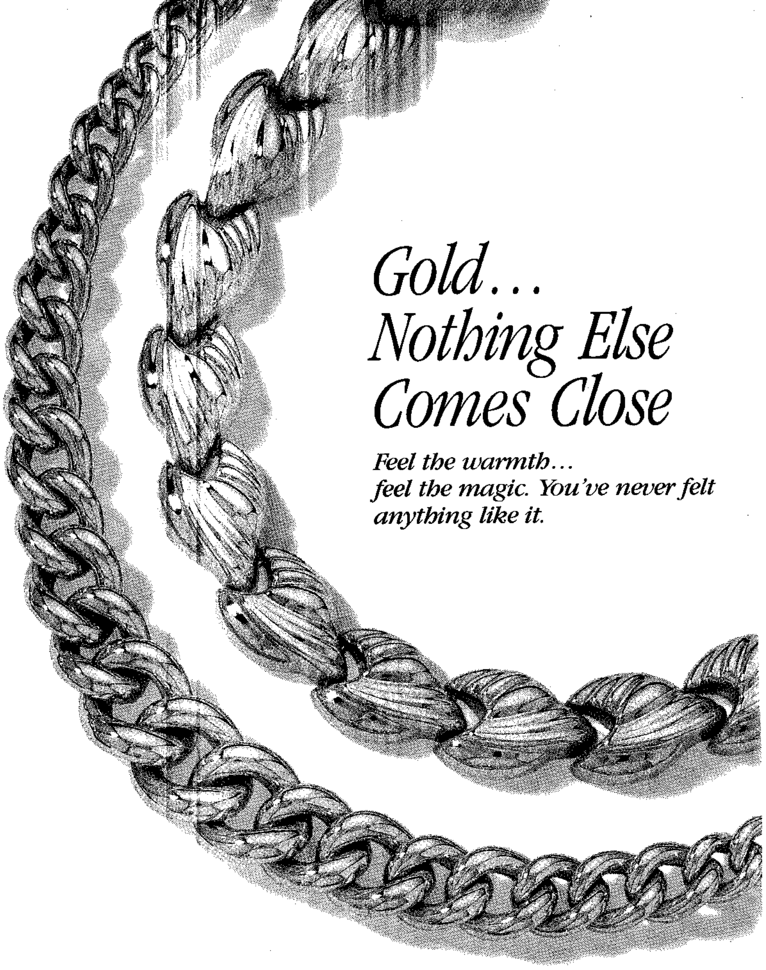
Another side of the story needs to be told. The first time I ever met Joanne, I was auditioning for a play she was directing at the Guthrie Theater. The audition lasted 45 minutes. I was terrified. Not because she was an "abrasive ideologue," as Hoban quotes from the press, but because she took the time to talk to me in depth. It shocked me that she was interested not in what was on the surface but what was underneath. Joanne was able to see potential in me that I was not aware of. I walked home feeling awakened, understood, and inspired to be more than I was. Studies show that communication is only 7 percent words. Joanne is interested in the other 93 percent, which is why her work is sometimes baffling and threatening to her audiences. Her work says, "Wake up! Look a little deeper, and then look again." Sadly, most people are really not interested in being touched if it costs them something. I suspect that explains the plethora of mind-numbing television programs and films. Do we want that quality in the theater as well?

Lauren Tom
Los Angeles, Calif.

Loan Stars

I'D LIKE TO CORRECT AN IMPRESSION MANY readers may have been left with after reading "Prisoners of the City" [by Aimee Lee Ball, October 28]. The executive director of the Council of New York Cooperatives' statement that banks no longer offer 90 percent financing on co-op purchases is simply untrue. A number of major area lenders, including Apple and Chemical Banks, offer such financing to qualified purchasers at competitive rates for both co-ops and condominiums. Our office has closed several such sales this fall. While it is true that most co-ops do impose restrictions upon the amount of purchase price that may be financed, many do not. Moreover, some boards are now showing more flexibility with prospective buyers who, but for the amount of their available cash, are otherwise well qualified.

Barry P. Silverman
President
The Silverman Group, Inc.
Manhattan



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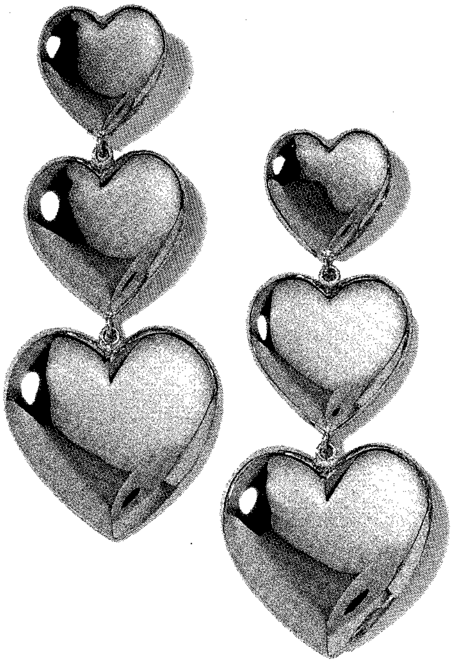

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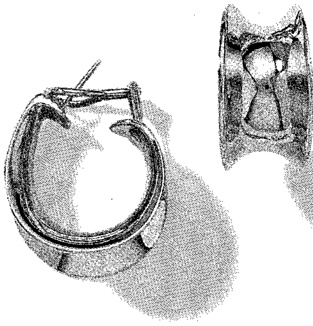

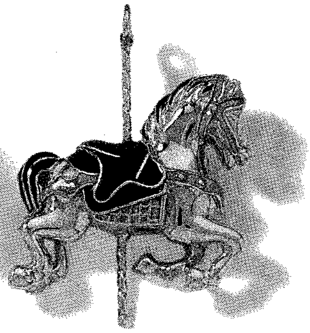

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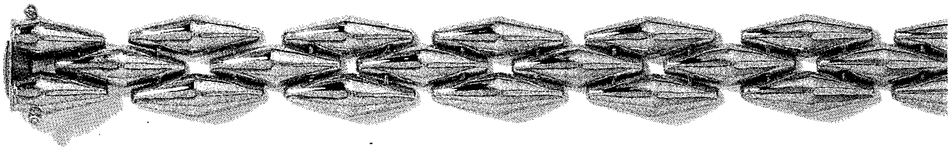

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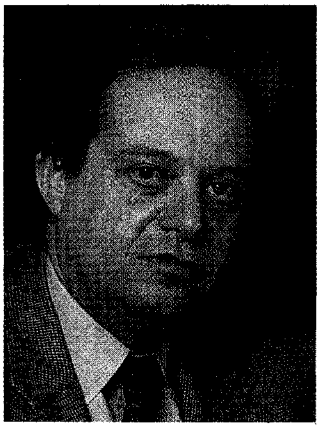
STORMIN' NORMAN...SAFETY LAST?...FIVE ACRES AND A POOL...THE QUEEN OF CLEAN

TEISEL HEADED FOR ARLBORO COUNTRY?

s Philip Morris looking for a irect pipeline to City Hall? ormer first Deputy Police ommissioner Alice McGil- on recently left the tobacco ompany—which is hoping o sponsor the Grand Prix uto race in lower Manhattan ext year—to take a job at roll Associates, a top cor- orate-security investigative rm.

The buzz at City Hall is that hilip Morris would like to ire Deputy Mayor Norman teisel, who has been involved n the Grand Prix talks. Stei- el, one of Mayor David Din- ins's top advisers, has faced peculation for months that he ay resign.

"I know nothing about is," says a Philip Morris pokeswoman. Steisel didn't eturn calls.



NORMAN STEISEL

BARBARA BUSH TOO BORING FOR S&S BIO

Simon & Schuster is finding that when it comes to scandals, Barbara Bush can't hold a candle to Nancy Reagan.

S&S—which released Kitty Kelley's best-selling tell-all on Nancy Reagan last spring—had planned to publish an unauthorized biography of Barbara Bush. S&S's Alice Mayhew, who edited Kelley's book, signed up Margaret Carlson, *Time* magazine's deputy Washington-bureau chief, to write the book. But Carlson, who did the *Time* cover story on the First Lady, came up with "underwhelming anecdotes," says a source, and she returned the portion of the $200,000 advance that S&S had given her.

"Carlson has personal reasons for dropping the project, and she's telling friends that the bottom line is the story just wasn't that interesting," says one insider. "Barbara's lived her life largely in the shadow of her husband. She follows a Wasp tradition of keeping a stiff upper lip, which just doesn't make for good copy. When Carlson did find somebody to talk to her, the source would say, 'Off the record, Barbara is a hard worker and a really good mother.' "

Carlson wouldn't comment, and Mayhew didn't return calls.

BARBARA BUSH

ETER K. LETS GUARD AND TENANTS) DOWN

ew York *Post* owner Peter alikow continues to do bat- e with his tenants at City and uburban. Residents of the omplex are claiming that the developer—who recently won a court fight to remove the landmark status of some of the turn-of-the-century buildings between York Avenue and the East River and 78th and 79th Streets—has prompted a crime spree by doing away with the security guards. More than thirteen burglaries have occurred at City and Suburban in less than two months, says a source, who complains that homeless people have been sleeping in the hallways. The source says that about 500 of the 1,336 apartments are vacant.

"He's created a dangerous situation," says a spokeswoman. "Some tenants who moved there did so on the condition that there would be security guards. By removing them, Kalikow has violated the agreement." A Kalikow spokesman says the guards had been hired on a temporary basis, "but we're meeting with the tenants to discuss their complaints."

KENNEDY & CO. HOUSE-HUNT IN HAMPTONS

aroline Kennedy and her husband, Edwin Schlossberg, are oking for a little privacy. The couple, who have rented a sum- er house in the Hamptons for the past few years, now want to uy a home in either Bridgehampton or Sagaponack. "This last eason, they took a place across the street from Jean Kennedy mith, who has a five-acre family compound on Sagg Pond," ays a source. "They want a minimum of five acres themselves." aroline's brother isn't so private. John F. Kennedy Jr.'s most ecent rental was on Sagg Main Street, and passersby last sum- er regularly saw the Manhattan assistant D.A. practicing t'ai hi or playing Frisbee in the front yard.

Schlossberg denies the story. "We are not going to be buying nything," he says.

CAROLINE KENNEDY AND ED SCHLOSSBERG

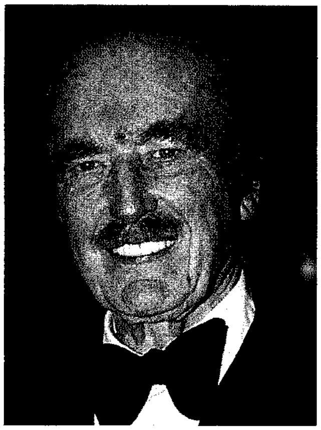
TRUMP SR. TICKS OFF A QUEENS CO-OP

Fred Trump is involved in a messy dispute over control of a Queens co-op building, and some are saying the developer makes his notoriously tough son Donald look like a pussycat. According to the co-op lawyers, Fred Trump—who along with a partnership known as Park Briar Associates sponsored the building's conversion in 1984—sued the current board of directors in an effort to put his people in con-

ASSOCIATE EDITOR: DEGEN PENER

otographs: top, Eddie Adams/Sygma; center, Andy Freeberg; bottom, Steve Allen/Gamma-Liaison.

FRED SEES RED...BOOK REPORT...THE MINDFUL MOSBACHERS...GAY PLAY...SPACE RACE



FRED TRUMP

BILLY BALDWIN

GEORGETTE MOSBACHER

trol. The directors sent out a proxy statement claiming that the sponsor had stopped paying maintenance, and they urged residents to vote against the group's nominees. Trump sued again. This time, he claimed that the proxy statement had "defame[d] and slander[ed]" him, causing "mental anxiety, nervous strain, [and an impairment of Trump's] usual [good] health." Trump is asking for $350 million.

Elliott Meisel, the residents' lawyer, is charging that Park Briar Associates—which owns a 42 percent interest in the building—could "drive the building into default" and calls the suit "clearly frivolous." Neither Trump nor his lawyer returned calls.

THE BOOK ON GENDER AND JUSTICE THOMAS

Paris Is Burning director Jennie Livingston has landed a book deal. The documentary-maker has just signed with Joni Evans's Turtle Bay Books imprint to pen a nonfiction work on gender issues. "I'm interested in talking to people and figuring out what their experience of gender has been," says Livingston, "from very average people to [those] who are on the edge of things, much like people in the film." Livingston says she's also pursuing two movie projects. "I'm writing a script. It's sort of a satire on violence against women in the movies," the director says. "I'm also developing a nineteenth-century circus story." . . .

Wall Street Journal reporters Jane Mayer and Jill Abramson have signed a six-figure deal with Houghton Mifflin to write a book on the controversy surrounding the confirmation of former judge Clarence Thomas to the United States Supreme Court. The book has no working title and will probably be published in fall 1993, says Abramson. Houghton Mifflin editor John Sterling would not give any specifics on the project.

THREE OF HEARTS AND A DIAMOND FLUSH

Billy Baldwin's next movie may find the *Backdraft* star in a lov triangle with two lesbians, says an industry insider. "It's a complicated story," says the source, "but one of the lesbians leave her girlfriend and then falls in love with the character Baldwi might play—a male escort." *Three of Hearts,* which will begi shooting this January, is being produced by Permut Presentations and distributed by New Line Cinema. "We're trying t make it sensitive to all sides," says a spokeswoman. "One of th women turns out not to be gay. She ends up with the male escort, and the gay lover ends up getting a new girlfriend." Th female roles are not yet cast. . . .

Several production companies are mulling over the rights t *The Dreyfus Affair: A Love Story,* a Random House book b Peter Lefcourt about a shortstop who falls in love with the second-baseman. Says one source, "There's a lot of interest in it but Hollywood is worried about the prospect of finding someone who's willing to take a role as a gay baseball player."

GEORGETTE IS JUMPY OVER SECURITY

Georgette Mosbacher is apparently still a little nervous after her encounter with a gun-toting robber at the Barbizon Hotel last year. The former head of La Prairie cosmetics and her husband, Commerce Secretary Robert Mosbacher, have told associates that she's worried about her safety.

"Someone was waiting to see her recently," says a source. "She got really upset and told at her staff that no one was supposed to get in without her approval. Finally, someone asked the visitor what he was doing there, and he said Mrs. Mosbacher had asked to interview him for a job."

"I think it's a pretty normal thing to get upset if someone comes in without an appointment," says Mosbacher's spokeswoman. "But she has not changed anything in her routine . . . but she's aware and sensitive to her surroundings."

FOOD FIGHT OVER HUBERTS SPAC

Things are not exactly cookin between Alan Stillman—th owner of Smith & Wollensk and La Cité—and Jerr Kretchmer of the Gotham Ba & Grill. Stillman just signed lease for the former Hubert site on Park Avenue at 63r Street. Kretchmer and hi partners had been negotiatin since July for the same leas and thought they had the dea sewn up. "Alan went in an signed the lease, without call ing us to find out whether w were still in negotiations, says Kretchmer. "I woul have called him. All is fair i love and war, but I didn' think it was war—that's all.'

"I don't think Alan handle himself any way but perfectly," says the chairman of th building's co-op board, Irwi Guttag. Guttag adds that h had hoped to "get Kretchme in," and called Stillman onl after Kretchmer postponed meeting to sign the lease.

Stillman would say only, " will tell you that I did not contact the landlord. The landlord approached me."

The Gotham Bar team i now looking for another spac to open a new fish restaurant

Photographs: top, Rick Maiman/Sygma; center, Eric Robert/Sygma; bottom, Brian Quigley/Outlin

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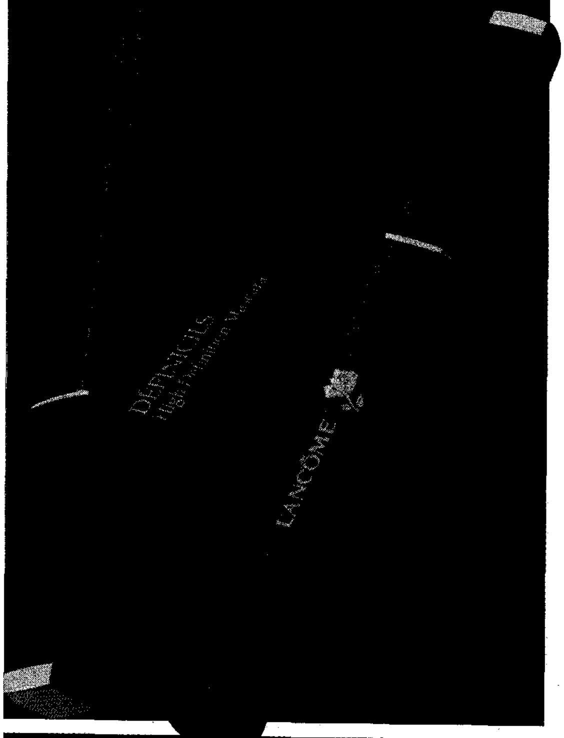

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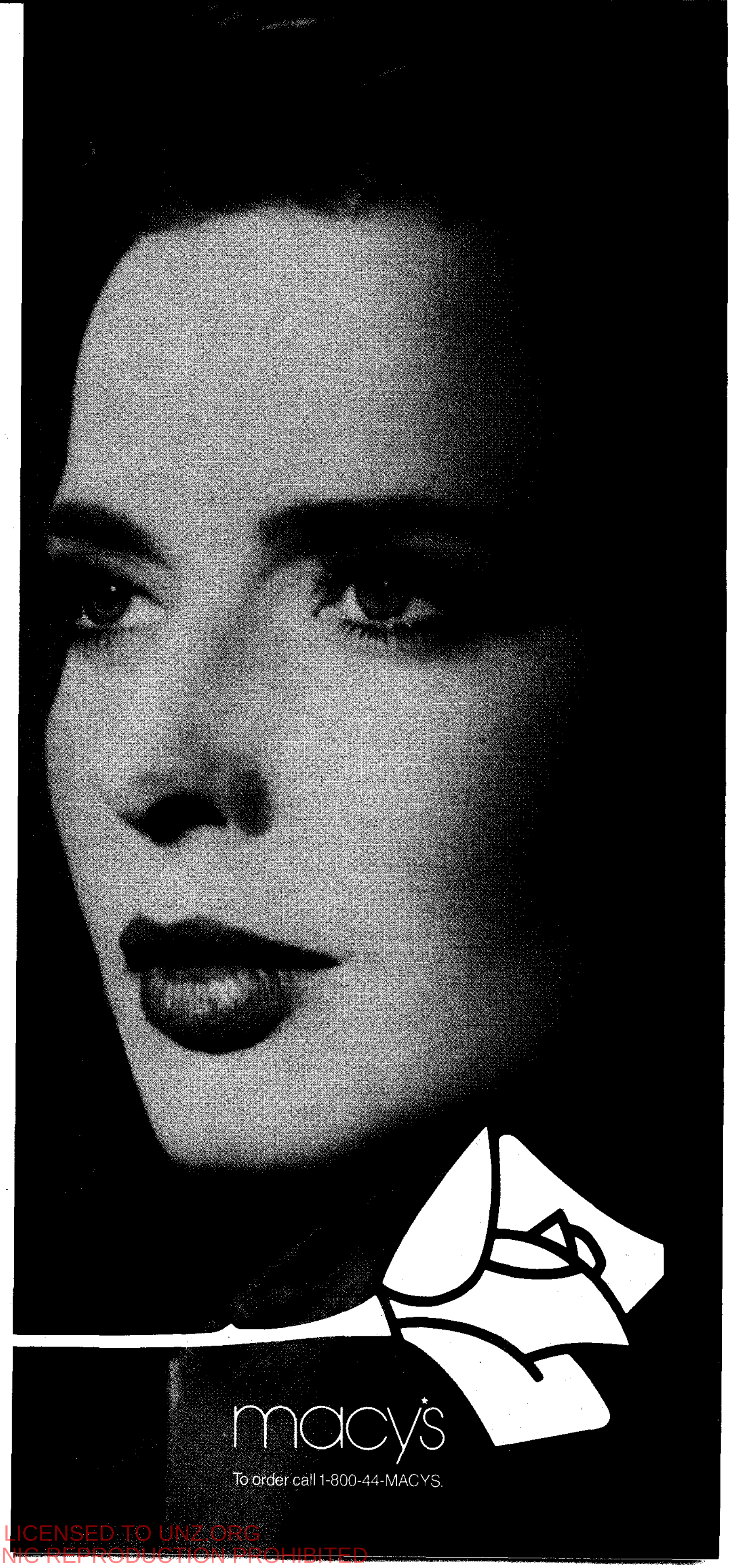

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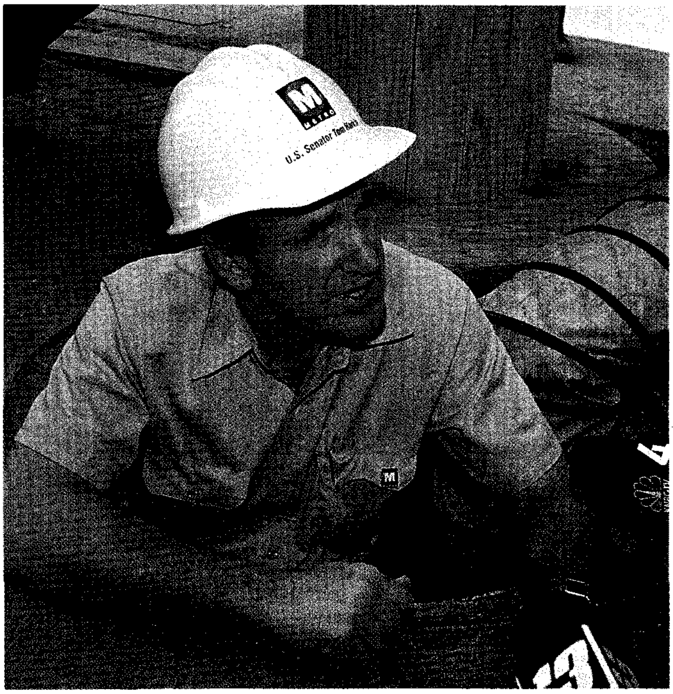


AUTHENTIC: *Tom Harkin actually believes in labor's agenda.*

THE DEMOCRATS DEMI-PANDER

AN INTERESTING TIDBIT FROM THE ANNALS of American labor: The New York *Times* reported last week that Bethlehem Steel had been unable to reach agreement with British Steel on a joint venture that might have proved immensely profitable. The two firms had hoped to invest $400 million to help modernize Bethlehem's antiquated structural-steel factory in Pennsylvania. The problem? The United Steelworkers' union, which refused to modify "staffing levels, work practices, and incentive programs." So no deal.

The probable result: Bethlehem Steel will continue to wane. Union steelworkers will be laid off. The British will take their business overseas—or to the rapidly growing nonunion "mini-mills" sprouting in the South and West. The union bosses will continue to demand protection from "unfair competition" by the Japanese (whose steelworkers are paid more than Americans are but seem more amenable to the notion of progress). And the Democratic Party will continue to pay obeisance to Big Labor's reactionary agenda.

Indeed, on the very day the *Times* reported the Bethlehem story, the high panjandrums of the AFL-CIO had gathered in Detroit to listen to the latest crop of Democrats running for president "debate" the issues (the boys took some pains not to disagree with one another overmuch—it's too early to get nasty—the only blood on the floor was from self-inflicted wounds). And it's interesting that not one of these candidates mentioned the Bethlehem story—or deigned to raise a central truth of the American workplace: that the myopic intransigence of labor has been nearly as influential as the needs (and, often, greed) of management in hastening the flight of high-paying manufacturing jobs overseas.

To be sure, most of the candidates were less dutiful servants in the house of labor than in past years, when the full-court pander was the strategy of choice. Several—Paul Tsongas, in particular—even were willing to tell an unpleasant truth: that the top items on Big Labor's agenda are more likely to lead to stagnation than to prosperity. "If you want to compete with Malaysia" for low-skill textile-industry-type jobs, "you're going to live like Malaysia," Tsongas said, adding that the real competition had to be against Japan, Germany, and the other first-rank industrial powers for high-tech jobs.

But the proceedings were a bit too, well, *respectful* for comfort. The more moderate Dems—Arkansas governor Bill Clinton and, to a lesser extent, Nebraska senator Bob Kerrey—tended to sugarcoat their messages, pandering when possible, never issuing a direct challenge to the unionists to face economic realities (and never, even tangentially, mentioning the flagrantly selfish role public employees' unions have often played in stifling flexible, creative government).

The star of the show was, predictably, Iowa senator Tom Harkin—who can't be counted among the panderasts because he really does believe in labor's agenda. "I come from labor," Harkin says and can back it up with the stories of his dad, a coal miner who died of black lung disease, and his deaf brother, a member of the United Auto Workers, who worked 2 years for the same company and then wa "tossed on the waste heap" by strike breaking management. "Now, what's 51-year-old deaf man gonna do in this sc ciety?" Harkin often asks.

This is strong stuff, and Harkin sells i well. "He just seems to be able to say th things that are on my mind," says Marti Urra, who lost his job in the Eastern Ai lines strike and now works for the Florid AFL-CIO. "He's down-to-earth. He seem real—his anger is our anger. Mari Cuomo is good, too. He can give a grea hour-long speech, but Harkin does it in minute, and that's what you need for T these days."

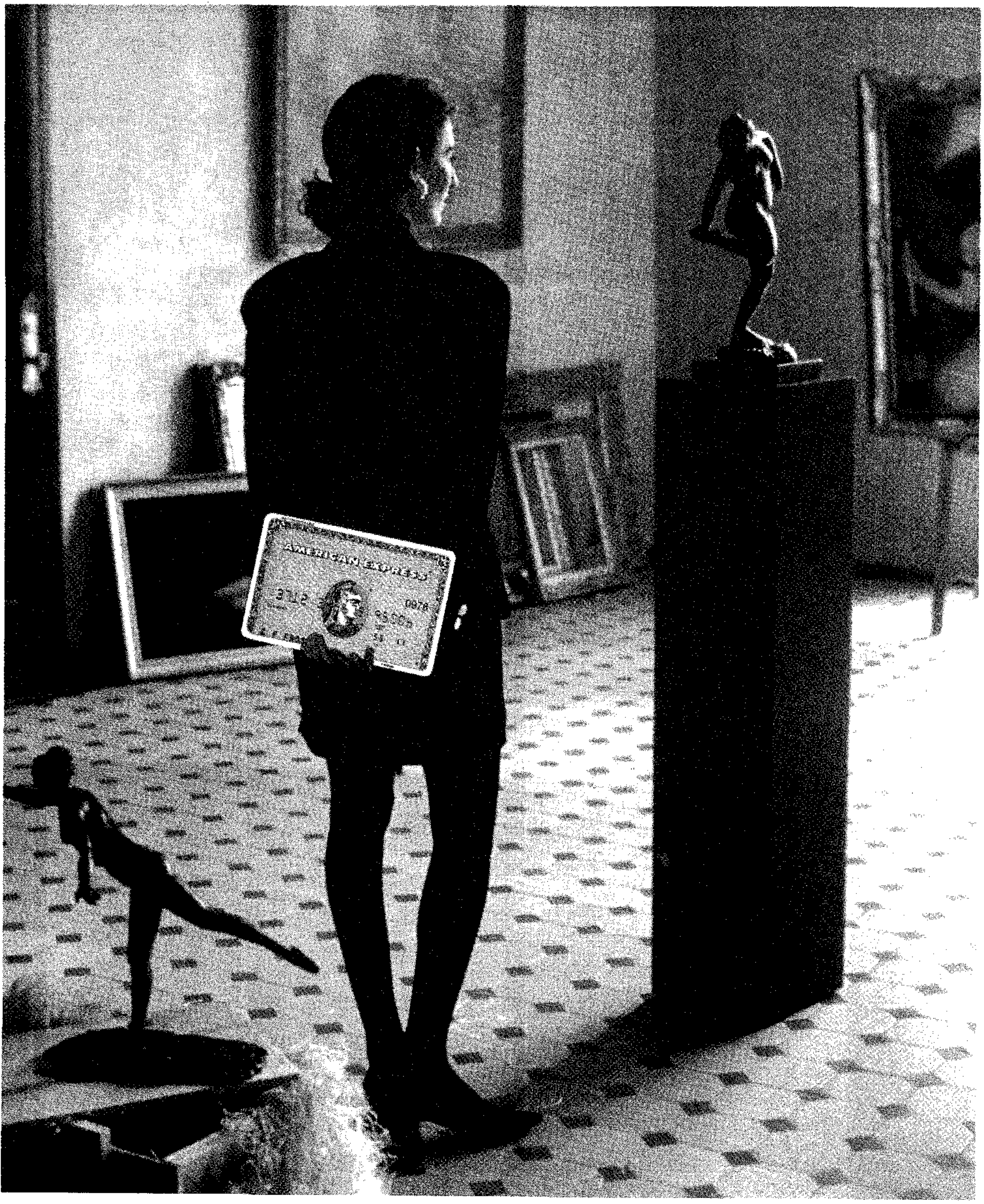
If Cuomo enters the race, labor will fac a difficult choice between head and heart "I think Cuomo would hurt Harki most," says Richard Trumka, president o the United Mine Workers. "People her would really like to support Harkin, bu they think Cuomo would have a bette chance against Bush—although I think a this on-again, off-again stuff is hurtin Cuomo. He won't have the immediat support he would've had if he came in few months ago."

Of the others, former California gove nor Jerry Brown made the strongest im pression, though not necessarily a favo able one. Brown kept hammering away– with a vehemence often bordering on th hydrophobic—at the "special interests who run the "incumbent party" that co trols the American government. Curious ly, he neglected to include organized labo among those interests, even though co tributions from AFL-CIO–related politi cal-action committees (PACS) keep candi dates like Harkin afloat (a point Tsonga has been making lately, but which he le unmade in labor's temple). It wa Brown's vehemence that connecte though—especially the mangled metapho of politicians' "sucking on the umbilic cord" of special-interest money, whic drew a few scattered whoops, perhap from the pediatric nurses' union.

Kerrey also did well, though more for hi charm than for his substance. It is alway refreshing to hear a politician quote M Brooks, which the Nebraska senator di comparing George Bush to the king France in *The History of the World, Part* (when told that the people are revoltin the king replies, "I'll say they are"). Kerre also quoted Eliza Doolittle on the public frustration with politicians: "Word words, words. If you love me, show me.

Which is where things began to get

Photograph by John Barr/Gamma-Liaiso



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little dicey. Kerrey spoke of the "need t take on the vested interests" but left th vests in the audience pretty much unsu lied. On the other hand, he refused t hedge his support for a "fast track" free trade pact with Mexico, vehemently opposed by labor. When asked if protectionist trade policies hurt consumers, h answered simply, "Yes."

When Kerrey did pander, it was grudgingly. He acknowledged support for labor's other great hope, a bill that woul prohibit employers from hiring replacement workers (scabs) in the event of strike. This flagrant intrusion by government into the workplace would tilt th rules to strengthen labor's hand in disputes and, no doubt, speed the departur of many more jobs to less stringent climes Kerrey said he supported the bill, the moved briskly on to what he considered more appropriate role for government i the workplace: providing well-educate workers and "technical assistance."

If there were losers in the first, not-sc great Democratic presidential debate they were the two governors onstage Wilder of Virginia and Clinton of Arkansas. There isn't much to say about Wilder He seems overmatched. Clinton is another story. Much of the media gave hir credit for "taking on" the unionists in th debate, but that—I suspect—was base mostly on reputation. Clinton did, at on point, mention the need for unions to b willing to reform work rules. He also wa one of the few (with Brown and, to a lesser extent, Kerrey) who acknowledged tha the Democratic Party had to "change" i order to win back the trust of the American people. But he didn't say why, o how—something he *was* willing to do las spring and summer as chairman of th Democratic Leadership Council bu hasn't done much lately.

"A lot of voters we've lost won't vot for us," he said in Maine last July, "because they think all we want to do is rais taxes and give the money to public employees or poor people who won't spend i right."

Clinton's great strength was that h could go from there to real answers—va ues and programs that transcended th stilted Democratic Party orthodoxies, ye were well within the liberal tradition. I was a risky strategy—anything that cast doubt on the bona fides of "public employees" would be sure to rile the labo panjandrums gathered in Detroit—but i was fresh and different, and had a chanc to break past the vast public apathy an cynicism that are the central fact of thi political season.

It still might, if Clinton—or one of hi colleagues—finds the words or courage t deliver it. Last week, he just seemed mudd and a bit too eager to please. It's hard t win a nomination while moonwalking, an it's impossible to move a nation. ■

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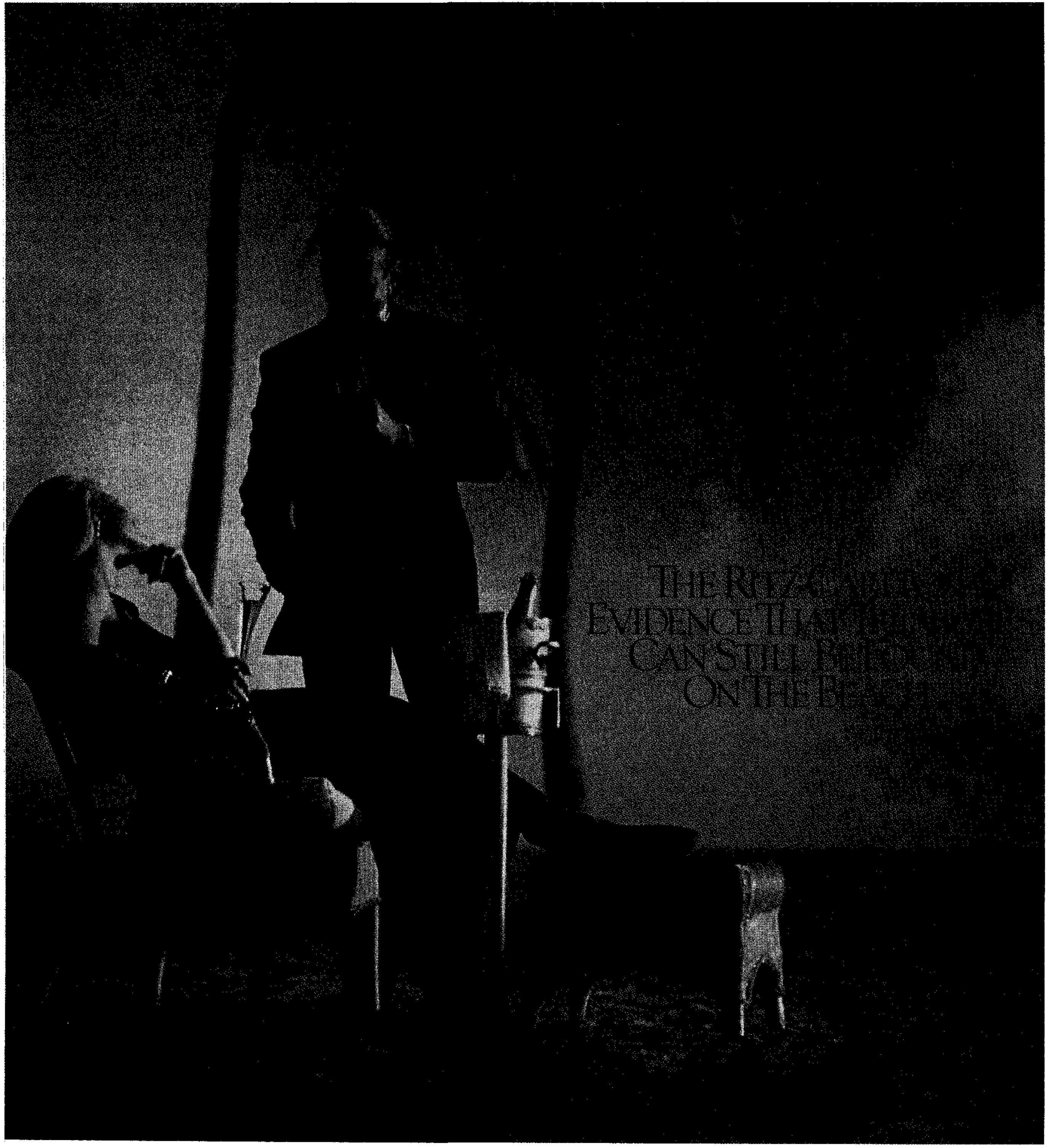

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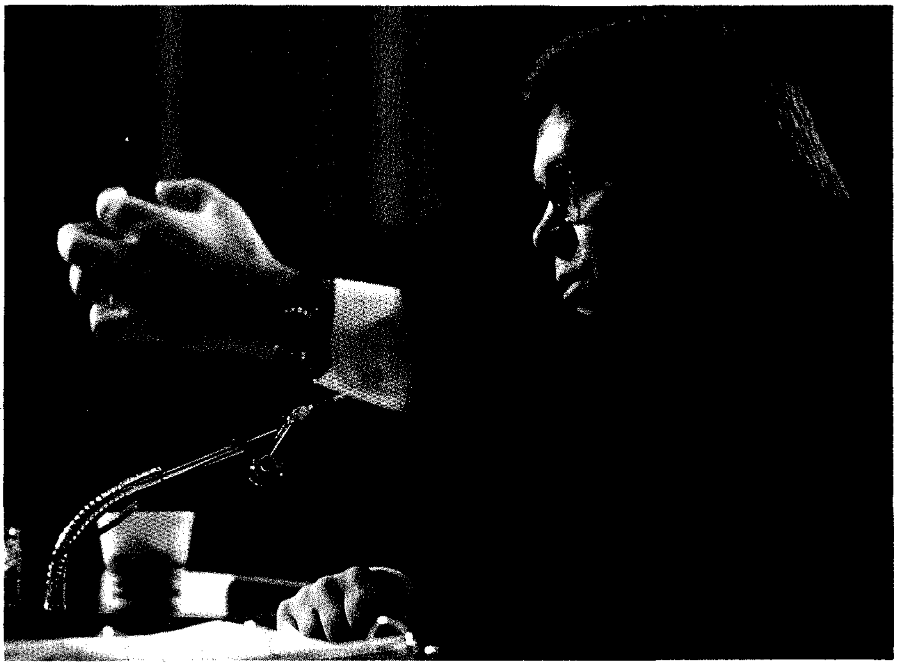
BCCI AND IRAN/*CONTRA*



FAMILIAR OFFICIALESE: *Barr at his confirmation hearings.*

WHAT HAPPENED IN 1984?

OVERALL, WILLIAM BARR ACQUITTED HIMself well last week in his confirmation hearings to become the next attorney general. Unfortunately, when the question of BCCI came up, Barr adopted a too familiar bit of officialese. "All allegations that have surfaced are being pursued," he declared, promising that under his leadership the Justice Department would "follow the evidence anywhere and everywhere it leads."

In fact, nothing like that seems to be happening at all—and the reason may well be a dawning awareness in Barr's own department that a freewheeling investigation could start brushing against some powerful people indeed, perhaps even including George Bush.

During his confirmation hearings, Barr spoke of the "37 prosecutors" and "dozens of agents" he'd assigned to the case, with active investigations now under way in five different districts. Yet even as Barr was speaking, one prosecutor told me that the prevailing investigative strategy among his colleagues is to "draw a little circle and stay inside it."

As a result, key leads simply aren't being followed up. Take, for example, Capcom Financial Services, Ltd. This BCCI–linked commodities-trading company is a swamp of wrongdoing, from allegedly conspiring to launder Medellín-cartel drug money to helping Manuel Noriega loot millions from the Banco Nacional de Panama ("The Bottom Line," August 19 and 26). Surprisingly, Capcom's founding shareholders turn out to be two top officials of America's largest operator of cable-television systems—Tele-Communications, Inc., of Denver, Colorado. Yet amazingly enough, a federal prosecutor in the case tells me he knows of no plans to probe what connections, if any, exist between BCCI and the cable business.

There's also a seeming reluctance on the part of Washington to ask some tough questions of BCCI's accounting firm, Price Waterhouse. The firm has been involved at least once before in a see-no-evil banking scandal, when it audited the books of Nugan Hand, Ltd., a fraud-riddled offshore bank that collapsed in 1979 after being infiltrated by drug-dealers and the Central Intelligence Agency. Details of the scandal can be found in Jonathan Kwitny's 1987 book *The Crimes of Patriots, a True Tale of Dope, Dirty Money, and the CIA.*

Now Price Waterhouse is mired in the same sort of thing all over again—only a hundred times bigger and uglier. Nonetheless, with the apparent exception of Manhattan D.A. Robert Morgenthau, no one in government, in either Britain or the U.S., seems even the slightest bit skeptical of P/W's dog-ate-my-homework excuses for being so tardy in uncovering what is clearly the biggest financial fraud of modern times.

Nor do the Feds seem much interested in the activities of BCCI's shareholders, several of whom have ties to the world of spooks and spies. The most obvious hot potato in that regard is Kamal Adham, onetime head of Saudi Arabian secret intelligence in the seventies. ("The Bottom Line," October 7.)

Scarcely had BCCI begun making headlines when Adham hired away an aide to White House chief of staff John Sununu to represent him in Washington, D.C. The apparent hope: that the aide, Ed Rogers, could curry favor with the White House and get it to call off the Justice Department in any pending criminal investigation.

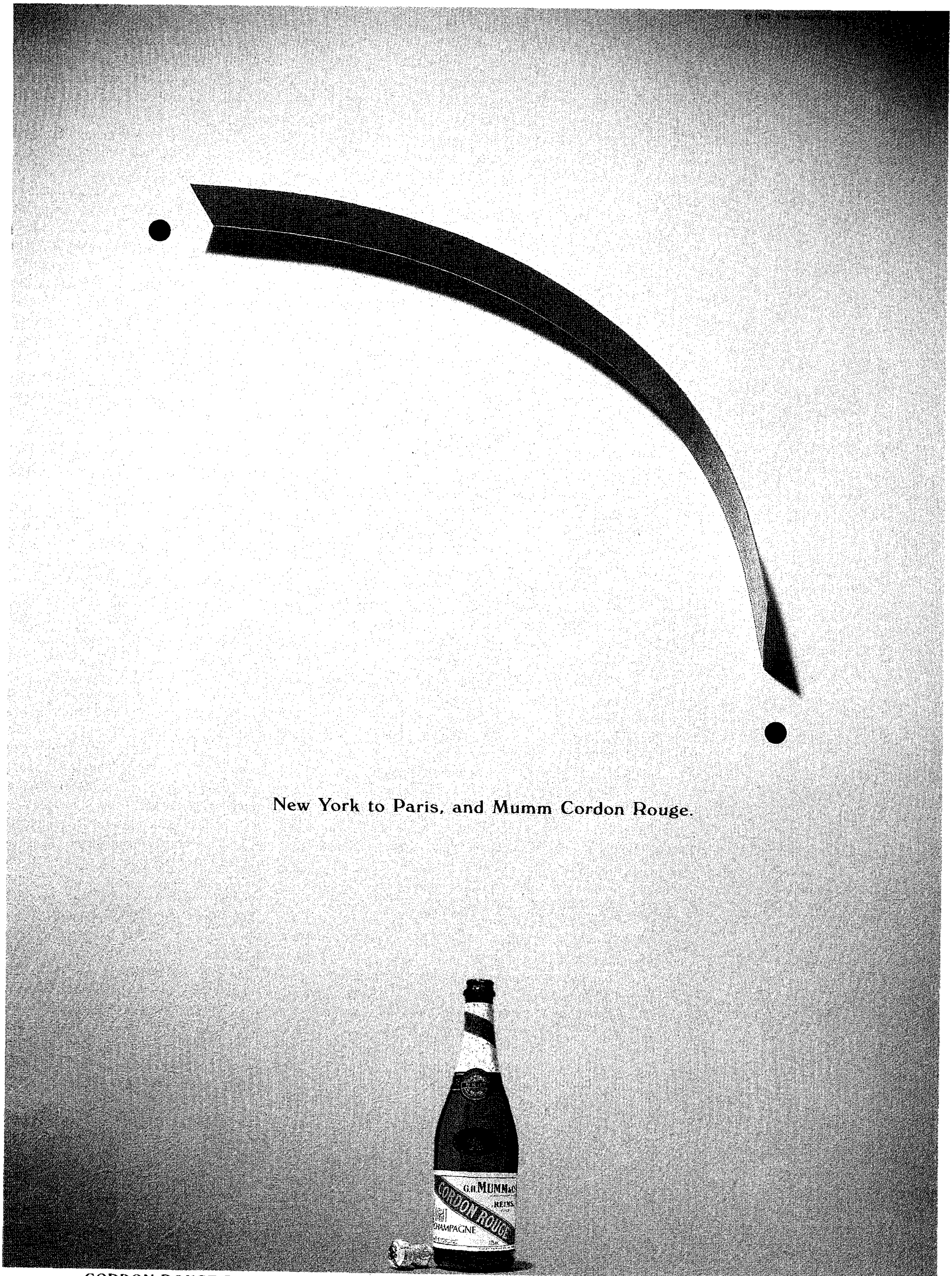
Unfortunately for Adham, news of his ploy leaked out late last month, giving rise to calls for an investigation into Adham's attempt to buy influence at the White House. Yet no one in the Justice Department apparently even winced when George Bush, who headed the Central Intelligence Agency at exactly the time when Adham headed its Saudi counterpart, looked straight into a network-television camera and declared that he had no idea who Adham was until he began reading about him in the papers.

In reality, not only was Adham one of BCCI's most important shareholders but over the years, he treated BCCI as virtually his own cash register. Price Waterhouse documents reportedly show, for example, that as of December 31, 1989, Adham had $313.3-million worth of BCCI loans on its books—with no formal loan agreements or repayment terms in the records of the bank.

Why hasn't the Justice Department moved more aggressively on these and a dozen other fronts? As I argued two weeks ago, one possible reason for the foot-dragging may be certain secrets involving BCCI and the origins of the Iran/*contra* scandal ("The Bottom Line," November 11).

Conventional wisdom has it that the Iran/*contra* scandal grew out of Israeli intrigues with the National Security Council in the spring of 1985. But new evidence unearthed by researcher Peggy Adler Robohm and a former Justice Department prosecutor named John Loftus, suggests a different possibility. According to this new evidence, the scandal may actually have begun at least a year earlier, as a BCCI–financed Anglo–U.S. intelligence operation, put together by then–CIA head

Photograph by J.L. Atlan/Sygma



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William Casey and run, in part at least, out of the office of then–vice-president George Bush.

If that is so, an aggressive prosecutorial effort to dig out wrongdoing inside BCCI could prove sensationally embarrassing, uncovering a financial record of arms deals tracing not just to the White House but to Downing Street as well.

Much of the evidence for this hypothesis is found in the recently declassified office diaries of Oliver North. Of particular interest in this regard are some seven volumes of spiral-bound notebooks that chronicle North's activities day by day in 1984, the year before the "arms for hostages" deals to Iran were thought to have begun.

No "official" investigation of the Iran/*contra* scandal—from the Tower Commission to the Senate Select Committee to the office of the special prosecutor, Lawrence Walsh—seems to have probed this aspect of North's activities in 1984, a subject that North as well avoids discussing in his new book, *Under Fire.*

Yet North's diaries show page after page of details as to how the Anglo–U.S. covert initiative apparently evolved. Its purpose: to use private British arms dealers not just to supply weapons to the Nicaraguan *contras* once the Boland Amendment cut off U.S. aid to those forces but, it would seem, to ship TOW missiles to Iran in hopes of winning the release of American hostages held in Lebanon.

Though North's diaries don't mention him by name, one of the individuals involved in all this was a British CIA man named Leslie Aspin. Prior to his death in 1989, Aspin signed a ten-page statement, which has now become public, that details his role in the affair. Beginning in June 1984 and apparently acting on orders from CIA boss William Casey, Aspin entered into a deal with a British arms broker, Ben Bannerjee, to ship TOW missiles from Portugal to Iran. The purpose of the deal: to persuade the Iranian government to bring pressure on Arab terrorists holding hostages in Lebanon.

The Aspin statement describes numerous meetings and conversations between Aspin and North, as well as briefings with retired general Richard Secord. According to the affidavit, Aspin also spoke with a top North subordinate on the National Security Council, Robert Earl, as well as with Robert Owen, who had only recently resigned from the staff of then–Indiana senator Dan Quayle.

There is little doubt that Aspin's statement, dated May 1, 1987, is authentic. Last week, I obtained further corroboration on the matter through interviews with two arms dealers not mentioned in the statement who nonetheless had knowledge of the events Aspin described.

One such individual, who agreed to talk only on condition that he not be publicly identified, did not know that Aspin had died. When informed of that fact, the source then described his involvement in the events Aspin had set forth, asserting that he, too, had been operating on instructions from Casey.

Independently, I was able to confirm the man's claim of involvement with Casey by obtaining, through a source in Washington, a two-page U.S. Justice Department stipulation in an unrelated criminal case. The stipulation, signed by a U.S Attorney in the matter, asserts that the source was indeed known personally to Casey and was working in behalf of the CIA during the period in question.

North's diaries, when examined in ligh of Aspin's ten-page statement, simply overflow with revelations. For example, in his statement, Aspin claimed that on November 15, 1984, he, North, Bannerjee and an Iranian go-between named Manucher Ghorbanifar turned up at the Paris branch office of BCCI and opened fou different accounts to finance the TOW-missile deal.

As of now, there is no direct corroboration of Aspin's voice-from-the-grave assertion that such a get-together took place. But the claim seems at leas indirectly corroborated by the bizarre manner in which the government censored various portions of North's diaries before releasing them to the public in May 1990.

On most pages of the diaries, only one or two words, or at most an occasiona paragraph, is blacked out by the censors Yet beginning with the entry for November 13, 1984—two days before North's BCCI meeting in Paris—State Department and CIA censors deleted 30 consecutive pages of notes from his diaries blanking out literally everything North did, said, or thought about anything as he prepared to leave for Europe and open the BCCI accounts. The stated reason by the censors: to protect CIA and State Department secrets regarding negotiations to win the release of hostages.

How much George Bush knew of these events is for now an open question. Bu North's diaries show him to have been in regular and frequent contact with the vice-president during the period, and i defies common sense to believe tha North would not have discussed his BCC adventures with the vice-president even once.

In his 1987 campaign autobiography George Bush claimed not to have known the Iran/*contra* "picture as a whole" until December of 1986. But as time passes and documents accumulate, the real "picture as a whole" is starting to come into view—and as it does, one can begin to understand why BCCI is a case the Feds seem to wish they'd neve heard of. ■

Cityside/Michael Daly

THE COP AND THE DOG

A TALE OF TWO SHOOTINGS

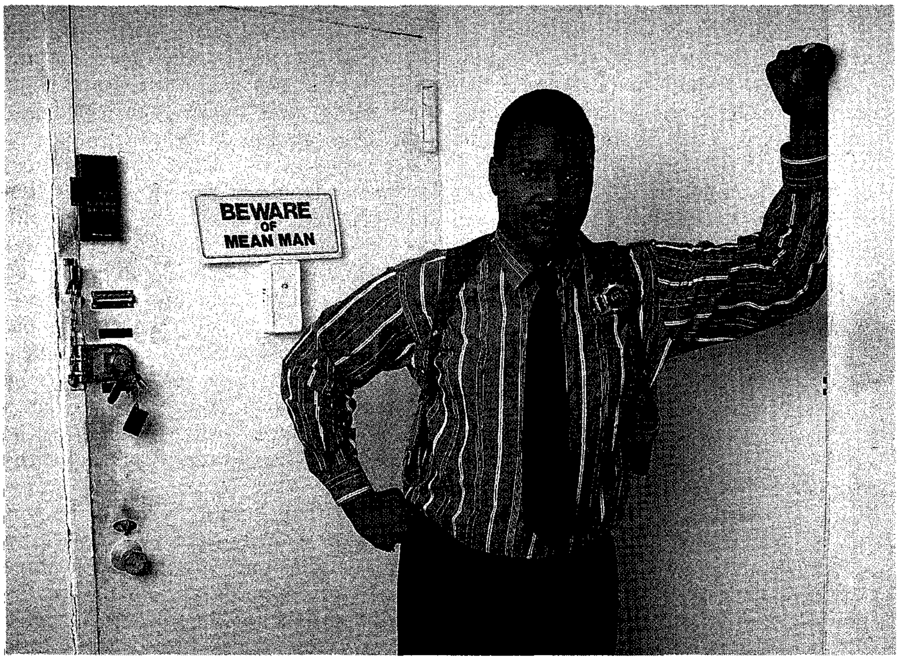
THE MAN WENT UP THE ROOMING-HOUSE stoop, and the pair of transit detectives approached from either side. Detective Fermin Archer called out what is becoming an increasingly common greeting.

"Police! Don't move!"

The man whirled around with a pistol in his hand. His response was unique even for a suspect in a shotgun robbery.

"No, don't *you* f---ing move!"

With that, the man fired once at Archer. Detective Jawann Olajide-Stuckey opened up from the other side, and the man wheeled toward him and fired twice. Stuckey had always found gunfire jarring at the pistol range, but these shots seemed to make no sound at all. He registered only the muzzle flashes as he and Archer and the man all blazed away in the early-morning darkness.



STUCKEY: *"I thought, God, I must be going out."*

Five bullets hit the man, and he kept coming down the stoop, still firing. Stuckey sought cover behind a tree and squeezed the trigger until his pistol was empty. The man continued to advance straight at him, seemingly as intent on killing as on escaping.

Archer then fired the last round in his clip. The bullet shattered the man's leg, and he went down as if he had been tackled. Stuckey's hearing returned with the man's scream.

A sergeant appeared from a backup car and asked if either detective had been hurt. Archer patted his chest and reported he was fine. Stuckey felt something trickle down past his right eye, and he raised his hand to his face. His fingers came away covered with blood.

"I said, 'Look at me, I think I'm hit,' " Stuckey remembers.

Stuckey took a step back and leaned against a car. Shell casings littered the pavement. Gunfire had torn a chunk out of the tree. His Philadelphia '76ers baseball cap had two bullet holes in the brim.

"Like the cowboy pictures," Stuckey says.

Then the tree and the hat and everything else began to blur and dim. Stuckey found himself not just bleeding but blinded. He now had only sound to guide him, and he heard somebody shout into a radio.

"Ten-thirteen! Officer down! Officer shot!"

Two other detectives set Stuckey in the back of a squad car, and he listened to the siren wail and the radio crackle with questions about the shooting. He sat up and tried to clear his eyes, but he was unable to see anything more than vague forms. He lay down and jounced about in a dim haze as the car sped through Brooklyn.

The car braked, and Stuckey felt himself lifted onto a stretcher and wheeled into the emergency room at St. John's Hospital. Hands began taking his blood pressure and other vital signs. Nobody responded when he called out that he was blind. He was still waiting for a doctor to examine his eyes when he heard somebody suggest that St. John's was not properly equipped for this sort of injury.

"Then I heard a doctor say, 'He's not stable, and I won't be responsible if you move him,' " Stuckey remembers.

A voice told Stuckey that he had to sign a waiver absolving the hospital of responsibility if he was moved. Stuckey said he could not see the form, and Archer stepped up to press a pen into his hand. Stuckey blindly affixed his signature and felt himself wheeled back out to an ambulance.

Stuckey heard what sounded like hundreds of sirens as he rode toward the Brooklyn Bridge. An ambulance attendant said it was the biggest motorcade he had ever seen other than when the president was in town.

"I wasn't in any pain; I just couldn't see," Stuckey says. "I kind of felt guilty. I thought, Maybe I'm not hurt enough for all this attention."

Stuckey then felt a jolt, and he was pitched to the floor. A detective explained that the ambulance had careened into a construction barricade. Stuckey felt himself hoisted back onto the stretcher as they sped down the FDR Drive.

At Bellevue Hospital, Stuckey was wheeled into a second emergency room and hooked up to a machine that monitored his vital signs. Cops and medical people began hitting him with questions from every direction. *How old are you? Where's your I.D. card? Were you shot in the head, officer? Where's your gun? What happened to the other guy?*

Somebody rinsed Stuckey's right eye, and suddenly he could see again. He gazed up and fixed his full attention on the monitor overhead and the numbers giving his heart rate and blood pressure. He remembers telling himself that he was fine as long as those electronic digits stayed steady.

A nurse then did something else to Stuckey's right eye, and his vision blurred back toward blindness. The electronic digits disappeared, and the fright apparently caused his blood pressure to plummet. The monitor he could no longer see began beeping an alarm.

"I thought, God, I must be going out," Stuckey says.

Any number of hands were suddenly working on Stuckey, and he felt somebody cutting off his clothes. The alarm

Photograph by James Hamilton.

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then ceased, and he remembers, "I kept asking, 'How bad is it?' The nurses would say, 'Not bad.' I heard cops say, 'He has entrance and exit wounds. He looks f---ed up. He took one in the head.' "

Another hand came out of the dimness, and this one clasped Stuckey's own. The hand belonged to a PBA delegate whose gentle voice quietly told Stuckey not to worry. Stuckey's eyes could not distinguish gender, much less race, but he could surmise from the voice that the delegate was male and white. Stuckey is himself black, and the matter of skin color had seemed to follow him through his life as surely as his shadow. He now was in a world of sound, and all he heard were the quiet tones of the cops who had come to see how he was doing and the bustle of the medical people bent on helping him and the gentle voice of this PBA delegate whose hand began to stroke his forehead. Those around him seemed as blind to his color as he was to theirs, and he experienced a moment when race appeared not to matter.

"I really felt for the first time in my life that I was just a person," Stuckey says.

The delegate stayed with Stuckey as he was wheeled off for a CAT scan. Stuckey lay on a cold steel table and listened to the hum of a machine for which he had no mental picture. A doctor studied the films and informed Stuckey that nothing had pierced his cranium. A bullet had struck him by the right eye but had caused no serious injury. An operation would be needed on the left eye to remove bullet fragments and tree splinters. Some plastic surgery might also be required.

"I remember thinking, I'm ugly to begin with," Stuckey says. "I must have said it out loud, because somebody said, 'Maybe if you have plastic surgery, you'll look better.' "

A dozen hours after the shooting, Stuckey was discharged from the hospital. He was still essentially blind, and he would have many hours in the days ahead to fit together the pieces of all that had happened. He determined that his brief moment of sight in the emergency room had ended when the nurse removed his contact lens and his eye swelled shut. He learned that the gunman on the stoop had survived and was at Kings County Hospital, hooked up to a monitor that tended to buzz an alarm whenever detectives questioned him about the shoot-out.

Ten days after he was wounded, Stuckey appeared before a grand jury wearing what he called his Ray Charles glasses. He recounted what had happened and went back to the waiting area only to be summoned again several minutes later. He entered expecting some question regarding his testimony.

Instead, the prosecutor said that the grand jury had voted to indict Abdulawali Shafeeque for attempted murder of a police officer. The forewoman added that the jurors hoped Stuckey's vision would return, and he then heard them all break into applause.

"Once again I thought, Maybe I should be hurt worse; all this and I'm not in pain," Stuckey says.

In the weeks ahead, Stuckey's vision did indeed begin to improve. He was eventually able to make out photographs in the newspaper, and one morning he saw a picture of a dog prominently displayed. The accompanying article was a blur, and his girlfriend read it aloud. The name that jumped out was that of fellow detective Fermin Archer.

Two days before, Archer had been walking in lower Manhattan with his four-year-old son and three-year-old daughter. An unleashed Labrador had charged out of an antiques store that had a sign in the window reading DO NOT PET THE DOG. Archer had backed up and stomped his foot, but the animal had continued barking and snapping at him and his children. Archer had finally drawn his pistol and fired twice.

Now Stuckey listened to his girlfriend reading a page-three account of how Sandy the Lab had hobbled back into the store, yelped, and died. More stories came the next day, and Stuckey's girlfriend read a headline saying, GRIEVING OWNER: COP SHOT SANDY IN THE BACK. A dog autopsy performed by the ASPCA determined that Sandy had in fact been shot in the shoulder. The trajectory supported Archer's contention that the animal had been lunging at his children when he fired.

That week, Stuckey ran into Archer down at the medical clinic. The two detectives could not help but note that the newspapers had offered no more than a buried paragraph or two regarding the shooting of Stuckey and Shafeeque the humans.

Stuckey then went in to see the doctor, fully aware that he was a candidate for a disability pension. This provides three quarters of your salary, tax-free, for the rest of your life, and the promise of such a thing has caused some cops to get a little silly. These included former city-police Chief of Department Robert Johnston, who recently pleaded hearing loss suffered when two firecrackers exploded several feet from his ear at a Rolling Stones concert two years before.

Stuckey told the doctor he was interested only in going back to work, and he spent the next six months slowly recovering all but 10 percent of his eyesight. He returned to duty again able to tell white from black, but not forgetting that the city of Bensonhurst and Howard Beach and Crown Heights can speak of at least a moment when all questions of race ceased to exist.

"For me it was like that Martin Luther King thing," Stuckey says. "You judge a person by his character." ■

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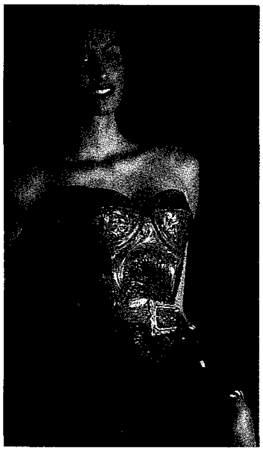
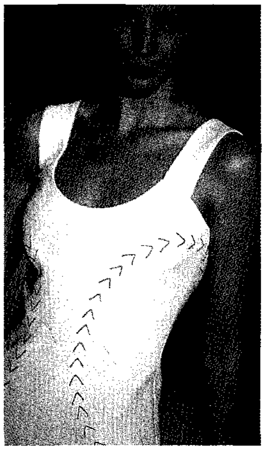

Mizrahi.

Ellis.

Di Sant'Angelo.


Miller.

Sui.

THE NEW YORK COLLECTIONS

ON THE FIRST DAY OF THE SPRING FASHION shows in Milan last month, the *International Herald Tribune* ran a page-one story on the phenomenon of the supermodel. At the end of the piece was a brief review of Ferragamo's quite appealing clothes. Such is the sorry state of style. The models are now more interesting than the fashions.

Looking at the faces in the crowd at the New York shows earlier this month, one searched in vain for an emotion other than exhaustion or fear. "They look like they're headed to the guillotine," a veteran designer observed. In an overpacked elevator after Liza Bruce's show, one style hound graded it " 'S' for scary." Later, a retailer used the same word to sum up New York Fashion Week.

But fashion is supposed to reflect its times. So it should come as no surprise that today, it reflects poverty of spirit. Like us, it is stopped in its tracks. Gone to ground. Holding on for dear life. Donna Karan introduced her show with a rewritten version of "Accentuate the Positive," but her palette was relentlessly gray.

Fashion's so frazzled that some style czars even resorted to taking that pathetic old nag—the hemline issue—out for one last run around the track. "Everything is so depressing," the veteran continued. "Bad news everywhere. Buyers let go. Magazines cutting back. Nobody is taking a risk."

But we still have to get dressed every morning. Thankfully, some Seventh Avenue designers are making clothes that confront the prevailing malaise head-on, even if they fly in the face of good sense. Freshness helps. On Sunday afternoon, for example, Fernando Sanchez did some amazing things with cocktail dresses and spiraling stripes of satin and lace. But it was Marc Jacobs, at his Perry Ellis show on Monday, who first isolated the positive spirit of the season.

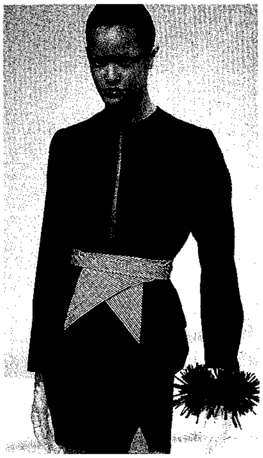
Call it fifties-sitcom style. It's a sort of corny, feel-good American way to dress. Jacobs had fun with everything from the lollipops he left on each seat to the Beverly Hills babes—in lizard boots, denim shirts, and hand-painted evening skirts—who closed his show.

Also on Monday came signs of the new, more human (and more realistic) approach to showing fashion. That morning, Carolina Herrera took her presentation out of the Plaza Hotel and into her showroom, where she was rewarded for a strictly edited (and quite dressmakerly) collection with the presence of First Customer Jacqueline Onassis. And after one last show at the Pierre (where he refined his exciting young day clothes but got strangled in Chanel ribbons and Saint Laurent lace by night), Bill Blass said he was heading to his showroom next season. Maybe he'll even give his "gals" lollipops.

Todd Oldham caught the mood Tuesday with his garage-sale-theme show. He had

Lauren.

Kors.


Beene.

Blass.

Duke.

Photographs: top center, top right, Corina Lecca (3); all others, Charles Gerli (7).

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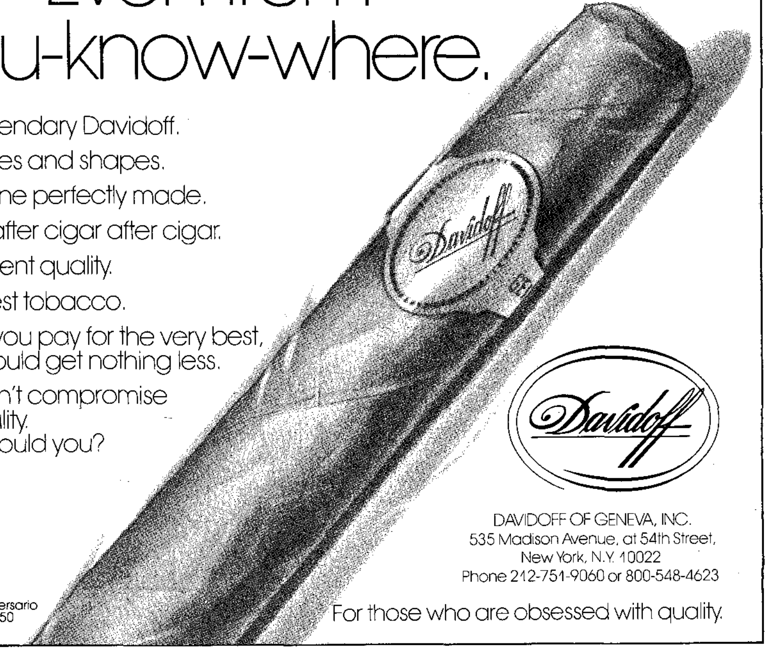

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everything from tie-dye and madras-motif beaded separates to straw skirts and coconut bras. And he wrapped it up with a belt made from the sleeve of a man's dress shirt. Later, Christian Francis Roth faltered by retreating from the maturity of his fall collection to the sort of one-joke dresses (this time based on a fifties-cocktail-napkin aesthetic) that first made his name. Michael Kors continued to evolve his fresh, clean vision with New Wave country-club classics like a lime-colored raffia-lace dress and cardigan and a Black Watch–y madras blazer and matching bugle-beaded chemise.

Oldham.

De la Renta.

Wednesday belonged to Ralph Lauren, who showed his best women's line yet. His "new uniform" vocabulary has been expanded with competition-sailing gear and naval-uniform-based chevron-embellished sportswear and evening dress whites. Lauren's women in strictly tailored men's suits and ties also hit a timely note. It's androgyny that works—even at work.

Perhaps the best way to describe Anna Sui is as Adrienne Vittadini's flip sister. Vittadini takes hot trends and deftly combines them. Sui adds a dash of laughter. On Wednesday, her raffia-fringed multicolored tweeds (worn with matching bags and Dr. Martens) gave a new twist to an old idea. Earlier that day, though, Oscar de la Renta had demonstrated the difference between a student and a master. His sequined "madras patchwork" clothes and "pineapple" and "parrot" dresses had all the brashness of a Sui or an Oldham, but also a textured richness of imagination that comes only with experience.

Nicole Miller started Thursday off with the smart crack of a bat and the roar of engines as she took on baseball (white day clothes and accessories stitched like hardballs) and auto racing (brightly sequined dresses with Grand Prix motifs).

Next, Bob Mackie hit the trend on the head when he put Lucille Ball (or a reasonable facsimile) on the runway, along with Rita Hayworth, Betty Boop, and other American legends. They added a story

Photographs: left, Charles Gerli; right, Corina Lecca

line to his solid day clothes and beaded evening dazzlers. Mary McFadden also had a story line of sorts. The sexy symbolists she said inspired her helped McFadden prove she doesn't need a young husband to make hot clothes.

As Thursday meandered on, Anne Klein's Louis Dell'Olio put more money in the bank for the label's owners, Tomio Taki and Frank Mori, who stood in the lobby after their show like proud dads at a bar mitzvah. Richard Mishaan served up splendid sportswear and reached—with alternating unease and promise—into evening. Juan Pisonero is fitting more easily into the shoes of that other Latin Giorgio di Sant'Angelo, even if his models sometimes seemed ready to burst out of their binding second skins.

The day ended on a high note when Isaac Mizrahi's lights went out and his show went on regardless. Mizrahi's frontier theme and his irrepressible exuberance lit up the room. Along with Jacobs and Oldham, Mizrahi is a bellwether for a whole new flock of fashion talents with big ambitions, notably Gordon Henderson, Roth, Isani, Carmelo Pomodoro, Randolph Duke, Byron Lars, and Orazio Fortunato. What makes them all interesting—as opposed to commercial—is their individual quirks (and not the "store suits" that may be what keeps their labels alive).

Next morning, one idol of younger designers, Geoffrey Beene, put on his regular display of imaginative fireworks. Like so few of his fellows, Beene keeps his eye squarely on the future, never giving in to the lure of nostalgic compromise.

McFadden.

Sanchez.

Zoran, whose show came later on Friday, is equally uncompromising. His layered silk and chiffon clothes in shades of rose, toast, and taupe are comfortable, simple, and minimal, but not dumb. Like Beene, he doesn't insult women by dictating to them. He gives them choices within a thought-out aesthetic that is neither at odds with the times—nor too much in line with them. ■

Photographs by Corina Lecca (2).

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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

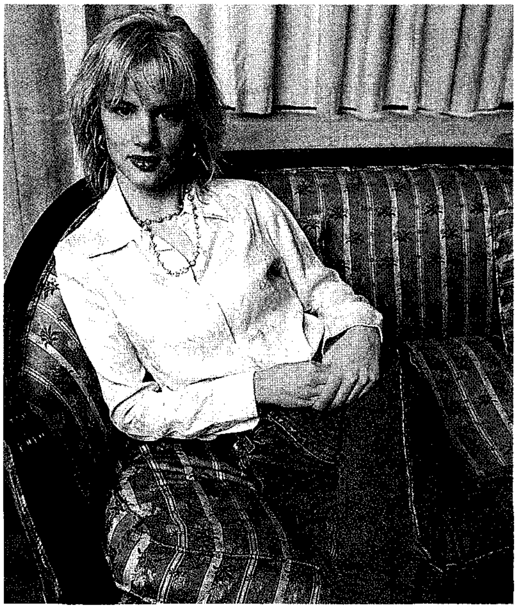
FAIR JULIETTE

IT'S TIME TO ASK JULIETTE Lewis about the Thumb Scene. The one in the gruesome new *Cape Fear* that's quickly becoming famous, the one guaranteed to have parents of teenage girls bolting for the nearest exit. The one where Robert De Niro sticks his thumb in Lewis's. . . .

"Ohhhhh!" Lewis squeals. That scene makes her flesh crawl, too, right? *"No*—that scene was *so* exciting!" she yells. "I was working with a brilliant actor, someone who could hold up his end. It's so rare! You don't know how rare good acting is."

Especially when the person who carries the creepy, nine-minute seduction scene is eighteen. But then Juliette Lewis is eons more mature than Danielle, the suburban woman child she plays to awkward perfection in *Cape Fear.* The daughter of actor Geoffrey Lewis (the crotchety bartender on *Flo*), Lewis grew up in California's San Fernando Valley and says she knew at the age of six that acting would be her life. At fifteen, Lewis became legally emancipated from child-labor laws; then it was on to obscure sitcoms (*I Married Dora*) and melodramatic TV movies (*Too Young to Die?*). Even when Lewis went through her "bad phase" (at fourteen), hanging out with drug-dealing hoodlums, she "knew it wasn't worthless, 'cause I'd use what I'd seen for my acting."

Now she's developed into a funny, lithe beauty who looks like a cross between Stockard Channing and Christina Applegate—especially with her hair dyed blonde for her next movie—and lives with *Thelma & Louise* hunk Brad Pitt. "He's from Missouri," Lewis says. "He's not at all an L.A.-stud-type person." So ask her about meeting De Niro for the first time and she's incredibly cool. "In-tim-i-da-ted," she says slowly, tasting the word as if it's part of the room-service scrambled eggs she's eating with her fingers. "No. He's just a human being, and I know how to talk to people. I knew I wouldn't make him feel nervous."



Fearless actress: Juliette Lewis.

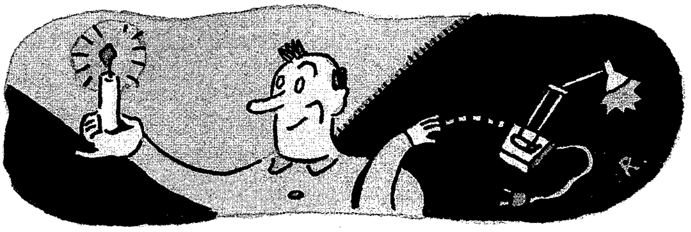
In fact, instead of being awestruck, Lewis was impatient as the audition process dragged on for months. "I was getting disheartened, thinking, Well, these guys are geniuses, they're the real artists—why are they dicking around like the other guys do?"

Once Martin Scorsese gave her the part, Lewis started adding vivid details. Plenty of teenage roles call for braces, but Lewis takes her prop-department retainer and clicks it noisily. Portraying Danielle's alienation from her parents was easy, because Lewis sees teens patronized all the time: "Comments like 'When you hit twenty, you're *really* going to experience a lot.' People forget they were young themselves, and how they hated to be treated like that." And she loved improvising Danielle's side of the Thumb Scene. "They didn't tell me they were going to do that," Lewis says, laughing about the offending finger. "Marty and Bob—they're sick, they're sick together."

But every so often Lewis's age shows: She bounces around her Park Avenue hotel suite with an enthusiasm out of proportion to what's ahead: 37 more interviewers are waiting. Lewis slips on the blue sharkskin jacket from a used men's suit and twirls around in front of a floor-to-ceiling mirror. Does she feel like a star? "Naaah," she says. "I feel like an *actress.*" C.S.

PRICES

TIRED OF GADGETRY? HERE'S what it costs to pursue the simple life these days:



☐ Pair of beeswax candles, from the Terra Verde Trading Company, 72 Spring Street, $2.20.

☐ A double feature at Theatre 80 St. Marks, 80 St. Marks Place, $7.

☐ Four-liter jug of Carlo Rossi Burgundy, from Garnet Wines & Liquors, 929 Lexington Avenue, $8.99.

☐ Men's haircut, no shampoo, at Astor Hairstylists, 2 Astor Place, $10.

☐ Shrink-to-fit Levi's 501 jeans, $32, from Wings, 1523 Third Avenue.

☐ Second-hand Royal manual typewriter, from Typewriter Technicians, 381 Park Avenue South, $90.

☐ Single-speed Schwinn Cruiser bicycle, from Frank's Bike Shop, 553 Grand Street, $179.95.

☐ Thirty-day wilderness course in Wind River Range, Wyoming, from the National Outdoor Leadership School, (307) 332-6973, $2,300.

Photograph by Robin Holland. Illustration by Marc Rosenthal.

DOING GOOD

Special Educator

IN 1962, MORRIS J. BLOCK owned a company that manufactured ladies' coats, and he was doing very, very well for himself.

One day he told his wife, Mildred, that he was packing it in. "She told me to see a psychiatrist," Block says with a chuckle. "She thought I went crazy."

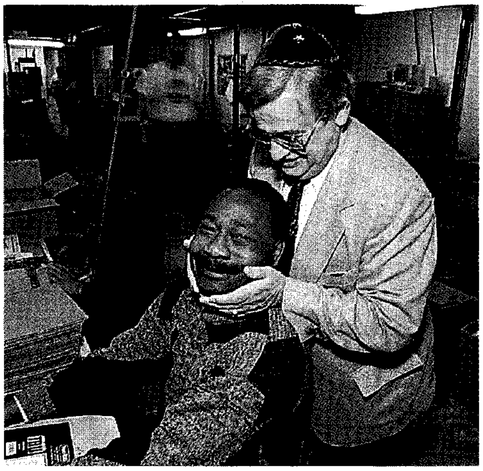
Whatever he went, more people should do the same.

It began in Flatbush. Block, a religious man, was visited by an acquaintance, a bitter father who said he was ashamed to be a Jew: The man had a son who was not allowed to be bar mitzvahed because he was retarded. Block soon found that other retarded children in the neighborhood were being excluded, as well.

"I became a terror," Block says, "when I heard that our religion didn't care about them—whether they lived or died."

In a garage, he set up a school for a handful of children; within six months, there were 60. Block became a rabbi three years later, but by then he'd taken the school in another direction, making it a nonsectarian melting pot devoted to life skills rather than religious instruction. Today, the Brooklyn School for Special Children has educational facilities for preschoolers through adults, eight residences, and a sprawling workshop—all told, serving 600 people who range from brain-injured to multiply handicapped to blind and deaf.

"I didn't start this school, I gave birth to it" is something that Rabbi Block likes to say. Although he just turned 70, Block's tongue is always busy—and golden, able to drum up the $11 million this year, from both public and private pockets, needed to run his outfit.



Block association: At the workshop.

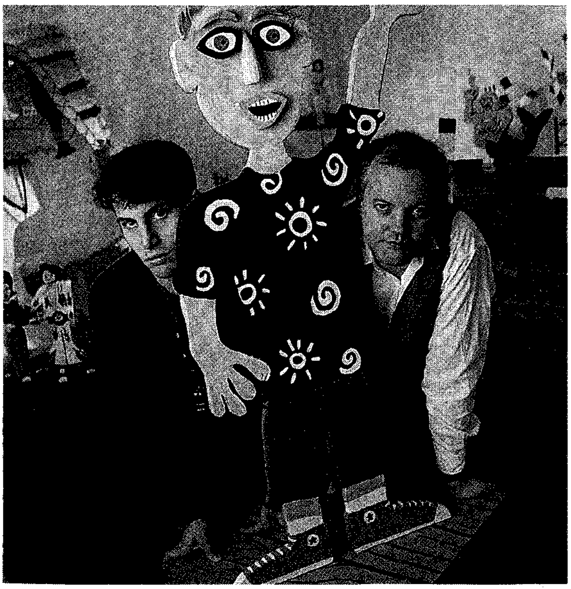
The school is a friendly, low brick building on a mass of landfill near Bensonhurst. In the playground, six-year-olds named Jaixue and Whitney plunge down slides and tenderly negotiate a jungle gym. "Where'd you get that pretty face?" Block asks one girl. "From home," she coos. He turns to another: "Where'd you get that pretty smile?" "From my lips." The workshop, a five-minute drive from the school, is a former supermarket now full of classrooms, therapy areas, and a shop where dozens of high-functioning retarded adults package baseball cards and assemble ballpoint pens.

At the school, Block shares an outdoor swing with a severely retarded man whose lips turn up sweetly, whose eyes float serenely. His head is shaved, and it's hard to tell whether he's 20 or 60. "Some of them don't know day from night, boy from girl," the rabbi murmurs, trying to grasp the man's hand, but he pulls away without changing expression. "Yes, it's sad, but they have to be given the dignity of being recognized as human beings." STEPHEN J. DUBNER

SHOPPING

HOBOKEN FOLK

A TODDLER IS LOOSE IN Hand-Mād, Hoboken's folk-funk-fine-art store, but no one seems concerned about the safety of the merchandise. The fifteen-month-old, the son of current exhibiting artist Kevin Mulkern, wobbles over to one of Daddy's sculptures, a wooden tableau called "Elvis Sighting." Whoops! The baby teeters, falls, and bumps into the sculpture's base, and the King shivers from the impact. Mulkern walks over, picks up the baby, and says with a sympathetic grin, "I had the sculptures lying around the floor at home, and he used to play with them all the time."



Folk, funk, and fine art: LaSpina and Fallon.

Co-owner Steve Fallon calls Hand-Mād "an art amusement park." The store brims with enough folksy creations, pottery, masks, mannequins, puppets, dioramas, boxes, jewelry, and indescribably wild stuff to bring out the wacky heart in the most subdued customer. The colors are as bright as a box of Crayolas, and peering out of every nook and corner are funky faces and animal shapes from the American rural South, Peru, Mexico, and Africa. Over here is a face jug with ear handles and crooked buckteeth; over there is a large green egg with a snake that pops out of its bottom when it's turned over.

Fallon, who owns the store with Arnold LaSpina, is the patron saint of Hoboken culture. Since 1978, he's run Maxwell's, the tiny but legendary club that was an early haven for college rockers like R.E.M. and Sonic Youth. With both Maxwell's and Hand-Mād, Fallon has succeeded in offering innovative, New York–worthy music and art at affordable, trans-Hudson prices. "We're trying to make art accessible," he says, gazing at a wooden Coke bottle colored in Magic Marker by Georgia visionary Reverend Howard Finster. "I'm not an authority on this stuff. I just sell it because I like it." KAREN SCHOEMER

Photographs: top, Ed Quinn; bottom, Brian Coats.

BOOKSHELF

Blood! Murder! Mutual Funds!

A CONVENTION. IN OMAHA. Of people like her. She makes a speech, then takes questions.

"Let me get this straight," someone asks. "You *kill* people?"

"Maybe the concept's hard," Annette Meyers says later. But in Nebraska, she gave it a try:

"*Of course* I kill people."

When Meyers doesn't like you, she types you to death. It's all down on paper—characters poisoned, bludgeoned, shot through the head. She prefers to nail bankers but does Broadway too.

The Omaha event—a coven of crime writers—explored violence in mysteries. Though Meyers has a way with death, her novels aren't grisly. She'd rather discuss what a broker's eating when the bullets hit (say, baby shrimp en croute) than the aftermath.

After just three novels—*The Big Killing, Tender Death,* and *The Deadliest Option*—a fierce cult surrounds her. Two more, *Blood on the Street* and *Murder: The Musical,* are due. But Meyers, 57, took to the page only a few years ago. First, she did a lifetime's research in Gotham's more seamy communities: the school system, Broadway, Wall Street.

In the late fifties, Meyers blossomed from an idealistic teacher in New Jersey (she lives now on the Upper West Side with her husband, also a writer/killer) into director Hal Prince's personal assistant. Meyers stayed on for sixteen years—until "disgusting" theater types upset her. Then, with virtually no financial experience, she became a Wall Street headhunter.

Monday through Thursday, Meyers hunts heads at Michael King Associates. On Fridays, she stays home to write—and plays it all back as fiction. Her heroines: Smith and Wetzon, partners in sleuthing and their own placement firm. Just two more goody-goodies beating up the investment set.

Meyers remembers the day she created the duo. "I was having a drink with a gentleman I wanted to place," she says. "We met at the Four Seasons. I'd been with him only a few minutes when he bolts up to excuse himself."

But he left his briefcase.

"Five minutes go by. Nothing. Ten minutes. I don't hear. Fifteen. Twenty. We check the men's room. Not there. I start walking around the place. I walk down some steps, toward the phone booths. And there he is, in the booth. Slumped. And I think, My God, he's dead."

He wasn't dead. Just making a call.

"But what an image, huh?" It made her a writer. Having never published a word, Meyers grabbed a big yellow tablet. She plopped down on her bed. And before long, she'd knocked off a guy in that phone booth.

But was the Four Seasons her *only* inspiration? "No," Meyers coos. "I had murder in my heart." Bob Ickes

Meyers: "Of course *I kill people.*"

NIGHTCRAWLER

WILD AT HEART

ON THE UPPER WEST SIDE, it was the summer of the quirky signs. They grew ever more intriguing, drawing small crowds around the window of the gutted storefront. But there was one that made you feel you just couldn't wait for Wildlife, a bar on Amsterdam Avenue at 77th Street, to open: I HAVE FIVE SISTERS, the missive read. IN THEIR HONOR, AND FOR ALL WOMANKIND, WE ARE BUILDING TWO WOMEN'S BATHROOMS IN THE BAR.

And so at Wildlife, now three months old, there's no waiting for the ladies' rooms. But the line *outside* the hot bar stretches for a block and a half come weekend nights. Despite the name, which conjures up images of Steve Martin or camping gear, Wildlife is basically a friendly *neighborhood bar—a brick-walled* room with a couple of carved masks and bison-skull knickknacks. It's the kind of place where you can find a solitary man reading a book and drinking cognac on a rainy late afternoon. It's also the kind of place where you can find customers waving condoms as entrance passes for a safe-sex-awareness party.

But the real draw seems to be the trio behind Wildlife: owners Danny Abrams, 30, and John McNally and Noel Coburn, both 35. Perhaps running Lucy's Retired *Surfers Bar, that icon of* theme bars, as Abrams and McNally did for five years, has made these boys firm about what kind of place they want Wildlife to be. The age minimum, they stress, is 23, and sodas are on the house. And as far as a theme goes, Abrams says, "We just have bricks."

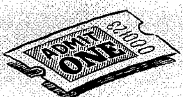
McNally, who once toiled as a social worker, says the owners want Wildlife to make money, but they also try to do good by letting fund-raising groups keep all the profits from the frequent charity events held at the bar.

Don't think "Wildlife" is a total misnomer, though. After all, there *is* a bartender nicknamed "Hunka Hunka Burning Love" and a D.J. who mixes Springsteen, KRS-One, and cheesy sing-alongs. And it was reported that after the safe-sex party last week, *not one giveaway condom* remained. Nancy Angiello

A wild night at the Wildlife bar.

Photographs: top, Kelly Campbell; bottom, © 1991 Frederick Charles.

HOT LINE



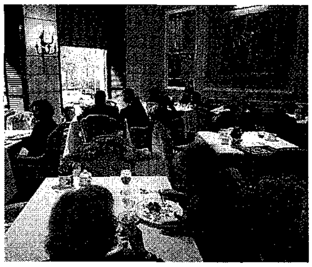
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

ASK GAEL

Where can I lunch that's pretty and has a great view?

Café Botanica, in the newly stylish Essex House, looks out on Central Park but feels like Nob Hill. Service can be minor-league, but with Christian Delouvrier in the kitchen, you'll love the spicy crab cakes and corn salad, seafood saffron pasta with green tomato compote, and orecchiette with diced rabbit and tomatoes, sun-dried and fresh. Desserts need work, but sorbets are splendid. At 160 Central Park South; 484-5120.



What's hot?
Amazingly, Luke's Bar & Grill has people three-deep at the bar and spilling onto Third Avenue—preppies, aging preppies, ageless preppies, even matinee idlers like Mickey Rourke and Billy Baldwin. The food is mostly edible, and the prices are friendly. On Third Avenue between 79th and 80th Streets; 249-7070.

VIDEOS

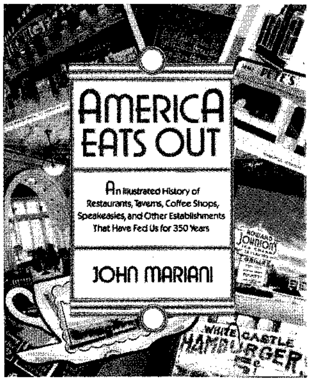
Spartacus ($19.95): The staging of the slave revolt is everything you ever wanted from a great big cast-of-thousands epic—the kind they used to make. But in its smaller, more *intime* moments, Stanley Kubrick's drama from the sixties is less satisfying. Still, Laurence Olivier plays Crassus, Charles Laughton is Gracchus, Kirk Douglas is Spartacus, and Tony Curtis plays Antoninus—with a Brooklyn accent.

Hudson Hawk ($89.99): What a disaster! This $50-million fiasco sent the smug Mr. Demi Moore right down the drain.

BOOKS

A Curtain of Green, Eudora Welty: First published in 1941, this collection of stories—with "Why I Live at the P.O." and "Death of a Traveling Salesman," among others—has been reprinted in a handsome new fiftieth anniversary edition. (Harcourt Brace Jovanovich; $15.95.)

America Eats Out, John Mariani. There's great stuff here—from vintage black-and-white photographs to the lively, anecdotal, and well-informed text on the history of going out to dinner all over America. (William Morrow; $25.)


AMERICA EATS OUT
An Illustrated History of Restaurants, Taverns, Coffee Shops, Speakeasies, and Other Establishments That Have Fed Us for 350 Years
JOHN MARIANI
PETE'S
HOWARD JOHNSON'S
WHITE CASTLE HAMBURGER

SHOPPING

Duane Michals is the photographer behind this year's clever Christmas card. Sales of the cards will benefit the Photographers and Friends United Against AIDS. A pack of ten is $50; 219-2672.

Merry Christmouse leaves a treat for Santa to eat.

RECORDINGS

NATURE OF A SISTA'
LATIFAH

***Queen Latifah, Nature of a Sista'* (Tommy Boy): "Easy love/Is something that I ain't./Besides, I don't know you from a can of paint." The self-styled "feminine teacher" shakes up the house with reggae, R & B, and jazzy jams.**

Billie Holiday, Lady in Autumn (Verve): In her late years, Billie's voice was ragged and ravaged—and more heartbreaking and beautiful than at any other time. These two CDs include 35 beauties from 1946 through 1959.

TELEVISION

***Civil Wars* (page 94): Producer Steven (*L.A. Law*) Bochco's excellent new series is about divorce lawyers in Manhattan. According to John Leonard, "We can count on characters who'll surprise us with their pathos *and* their bounce." (Wednesday, November 20; 10–11 P.M.; ABC.)**

MUSIC

Paul McCartney's *Liverpool Oratorio,* which was filmed last June and broadcast last month, is performed for the first time in America at Carnegie Hall on November 18.

The first of the New York Philharmonic Forums is November 19. New music director Kurt Masur will discuss all those musical questions on every New Yorker's mind. Admission is free. At Avery Fisher Hall from 6 to 7 P.M.

TASTINGS

BY ALEXIS BESPALOFF

If you're looking for an enjoyable, all-purpose red to go with a variety of cold-weather dishes, try the 1988 Dão of Grão Vasco from Portugal ($5) or the 1989 La Vieille Ferme from the Rhône (about $6).

MOVIES

The Addams Family (page 52): First-time director Barry Sonnenfeld turns this old sixties sitcom into the first real comedy hit of the Christmas season.

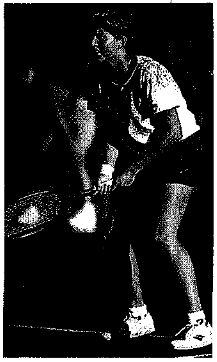
SCENES

The Fifth Annual New York Book Fair puts up 25,000 books for sale to help the homeless. Admission is $2, and the fair is being held at the Goddard-Riverside Community Center on November 23 and 24 from 10 A.M. to 6 P.M.

Santiago Cohen

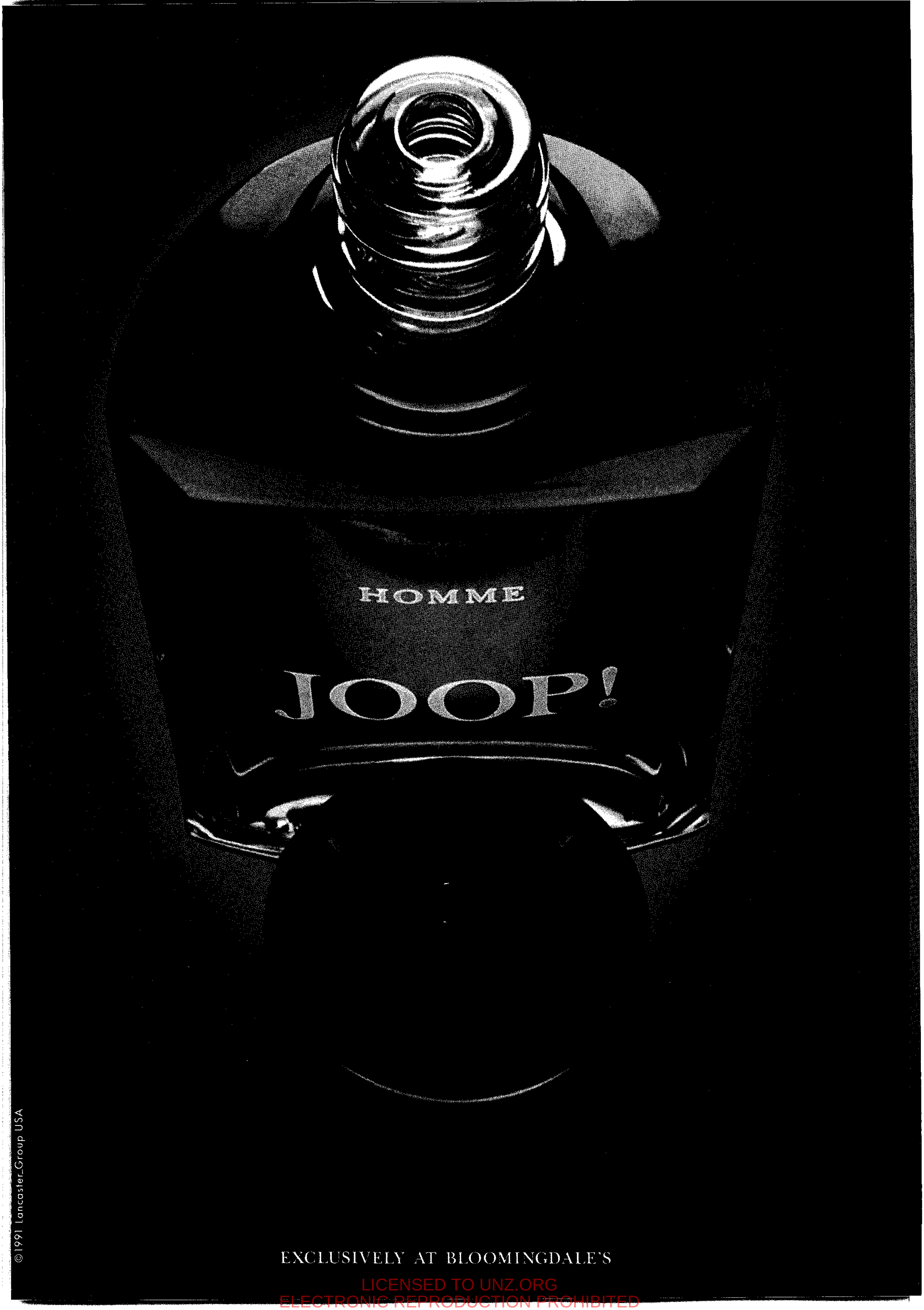
SPORTS

The Virginia Slims Championships: Monica Seles, who was a notable no-show at Wimbledon, is this year's defending champion. She's going to be up against the top-seeded female players, including Graf, Sabatini, Capriati, and Navratilova. At Madison Square Garden from November 18 through 24.



Fred Mullane

FOR MEN!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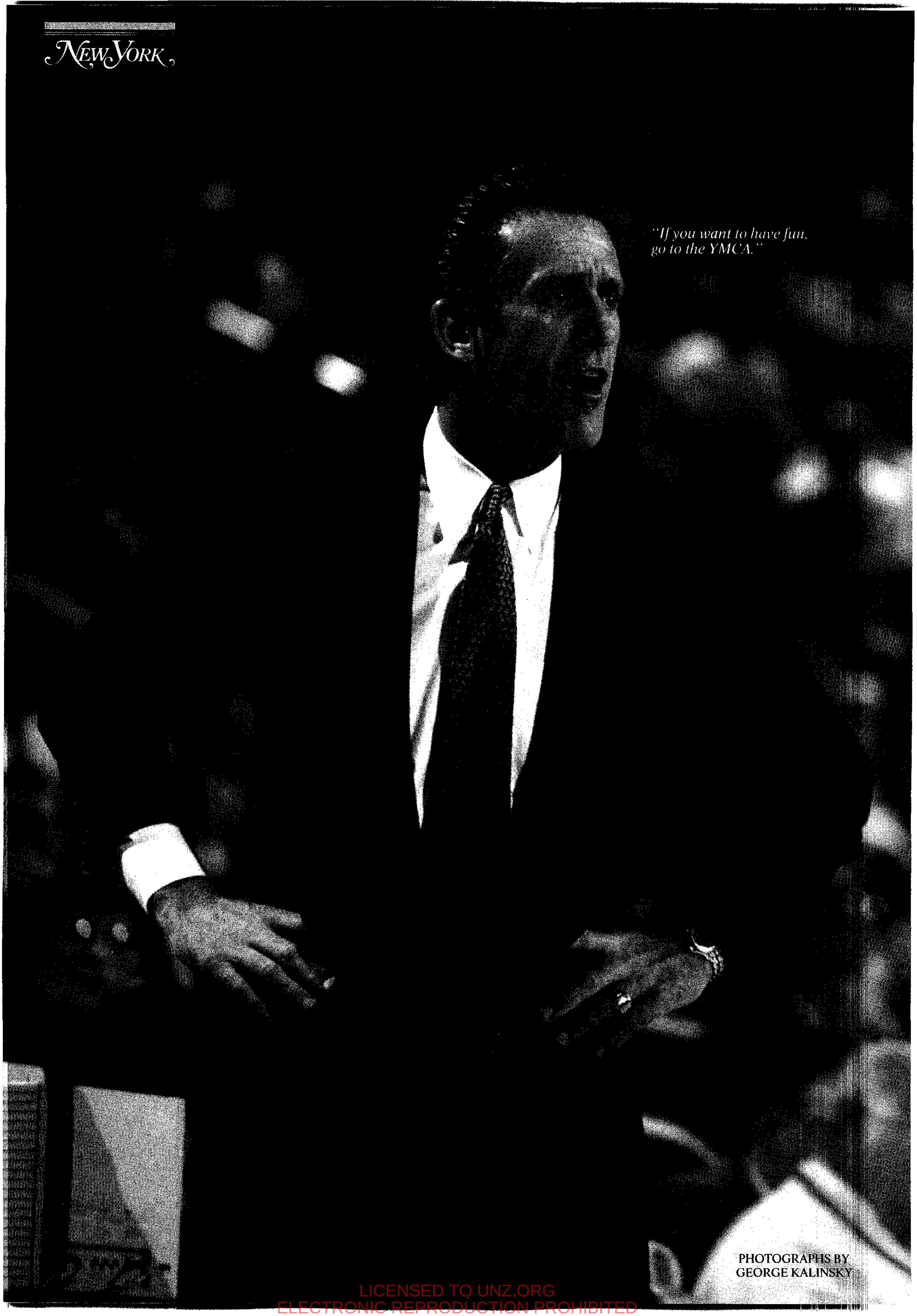


"If you want to have fun, go to the YMCA."

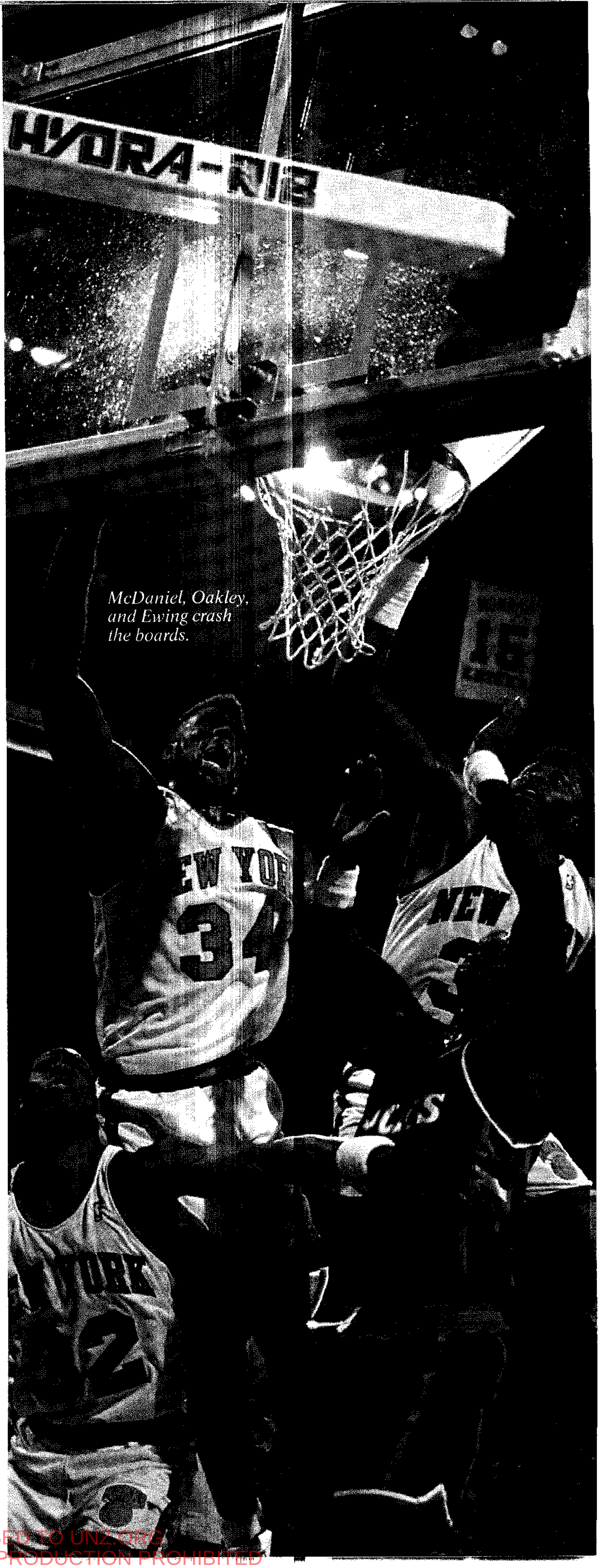
PHOTOGRAPHS BY
GEORGE KALINSKY

A WHOLE NEW BALL GAME

Coach Pat Riley Brings His Magic to the Knicks

By

MICHAEL STONE



McDaniel, Oakley, and Ewing crash the boards.

IT'S THE CLOSING MOMENTS OF THE KNICKS' HOME opener against Milwaukee, and the Knicks are obviously way ahead. They've got three white guys in the lineup, everyone's calling for the ball, and—*mirabile dictu*—Pat Riley's smiling on the bench. Granted, it's not an entirely confident smile. The Bucks could still score 28 points in the last 90 seconds and tie the score. Still, it's a smile, and coming from Pat Riley, that's news.

At 46, Riley's made a career out of not smiling. As a hard-nosed all-American out of Kentucky, as a journeyman pro, and as the driven coach of the dynastic

Laker teams of the eighties, he's consistently led the league in failure to convert high-five opportunities. Not that Riley's a Scrooge. Away from the court, he can be charming. It's rumored that he even has a personal life, that somewhere in the mists of Connecticut there's a wife of twenty years, two kids, and possibly a dog. But courtside, Riley's all business. "Basketball is a business, pure and simple," he says. "If you want to have fun, go to the YMCA."

Clearly, Riley doesn't want to have fun. As the new coach of the often woeful New York Knickerbockers, he's taken on the second-toughest job in the city. And even the mayor has four years before he has to worry about re-election. The Knicks, on the other hand, have had six coaches in six years, including Hubie Brown, who was a whiz in Atlanta, and Rick Pitino, who's been a whiz just about everywhere else. In fact, in the 46-year history of the franchise, only Red Holzman has led the Knicks to a title (twice, in 1970 and 1973), and he numbered among his players a future U.S. senator, a future basketball commissioner, and several Hall of Famers, including Willis Reed.

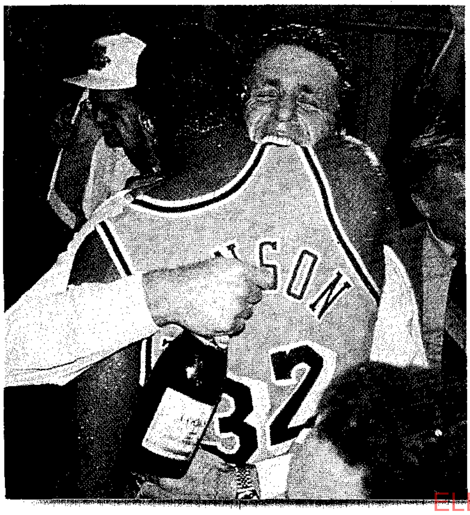
True, this year's team is racier than past models. The addition of rookie point guard Greg Anthony, small (but brawny) forward Xavier McDaniel, and power forward Anthony Mason brings the Knicks an athleticism that puts them on a par with most opponents—and Riley's up-tempo system favors athletic ability. More important, the franchise seems to have finally caulked its front-office fissures. Last March, Paramount, which owns the Knicks, hired 36-year-old Dave Checketts, who had helped turn around the Utah Jazz, as president and since then has let him run his own show. Checketts has already proved his worth by picking up McDaniel, a star scorer, and a badly needed backup center in Tim McCormick. And, of course, Checketts signed Riley.

BOSS MAN **"My guess," says Bob Costas, "is if you brought back Vince Lombardi without portfolio, he'd have to look a little like Pat Riley."**

In Riley, the Knicks are getting a complicated, larger-than-life figure. Reports from the West Coast vary wildly—when do they not?—and he is either stylishly hip or resolutely old-fashioned, overbearing or even-tempered, a brilliant basketball mind or just plain lucky. Everyone seems to agree on this, however: He is a tough, take-charge competitor—the kind of guy who wants the ball with the score tied in the final minutes of the game. In other words, a leader.

Riley showed this on the night his friend and former player Magic Johnson announced that he had tested positive for the AIDS virus. Just minutes after Johnson ended his press conference in Los Angeles, Riley addressed a media-filled room in the Garden with just the right mix of compassion and defiance. Only once during his statement did the private Riley emerge—a seconds-long pause in the midst of describing Magic's toughness, just long enough to reveal the welter of emotion beneath his coach's armor.

Celebrating with Magic.



An hour later, he was on the Garden floor, leading players and crowd in a prayer for Johnson. Then it was back to business. Riley retreated to the sidelines, and the Knicks trounced the Orlando Magic by 28 points, their second runaway win in as many home games. (Over the next few days, they were to make it four in a row at home.)

But turning the Knicks around will not be so simple. Opposing guards still drive by Mark Jackson, converting easy lay-ups and creating early foul trouble for the Knicks' big men. Anthony lacks experience. McDaniel's knees are a question mark over the course of a long season. And the team needs outside shooting badly.

What's more, Riley will have to deal with some important intangibles: on-court leadership, execution in the clutch, and above all else, the habit of losing. The past couple of years, the Knicks have been badly battered—by rival teams, by the media, by the fans—and you can still see it in their eyes. Survivors from last year's team, like Jackson, Gerald Wilkins, Charles Oakley, and even Patrick Ewing, seem to share a sullen, defensive expression when things get tough. That same look will be described as stoic if the Knicks win 50, arrogant or intense if they win more. But first they are going to have to learn how to win.

And that's where Riley fits in. Who better to teach the Knicks how to win? As coach of the Los Angeles Lakers from 1981 to 1989, Riley won four championships and went to the finals seven times—and you can see it in his eyes: a mirthless intensity that seems at odds with his stylish duds and slicked-back hair. Screenwriter Robert Towne, a close friend of Riley's, once mentioned the expression after watching him coach a game. "That's fear you see in there," Riley told him.

"No, fear is paralyzing," Towne responded. "What I see is desperation."

FOR RILEY, SPORTS AND LIFE HAVE PRETTY MUCH ALWAYS been the same thing. He was the youngest of six in a Schenectady family, and virtually all of his siblings were sports stars. His father, Lee, was a minor-league player and manager who made it to the big leagues, but only for twelve at-bats.

Pat grew up in the shadow of his father's disappointment. "He was miserable," Pat says. "He'd had a long career in the minors and he was constantly being promised that he was going to be the manager of the Phillies, and when they didn't give it to him, he quit and opened a variety store. He went through a very tough period then. I saw him lose his business, and he was a heavy drinker, and finally his doctor told him he either had to stop or he would die. So he managed to dry out, and he became a custodian at Bishop Gibbons High School in Schenectady."

Riley pauses here, his jaw jutting slightly, as though he'd just driven past a tough defender and knocked down the lay-up.

"My dad was a custodian, and then they made him coach of the baseball team. I think those were the happiest years of his life."

In spite of his setbacks, Lee Riley was a formidable parent. A big man with slicked-back hair and muscular forearms, he was a quiet disciplinarian who carried himself with great dignity. "He made you respect him," Pat Riley says. "But he never allowed you to get too close. He was always gone—at first, on the road with the team, and then later at the store, working from 6 A.M. to 10 P.M. Still, he was your father, so every little pearl he threw you, you gobbled up."

One of those pearls involved a lesson in toughness. Riley says that when he was nine, his father told his brothers to take him

Photograph by Nathaniel S. Butler/*Sports Illustrated.*

Riley led a team prayer after Magic Johnson's AIDS press conference.

with them to play pickup games in Lincoln Heights, a hangout for local gangs. Small and feisty, Pat became prey for bullies and spent most afternoons running home and hiding out in the family's garage. Pat's brothers finally complained about him to their father, but Lee Riley insisted that they continue to take him to the games. After an angry exchange at the dinner table, he told them, "I want you to teach him not to be afraid."

Pat learned quickly after that. With no way out, he began fighting back. "What my dad was telling my brothers was 'Push him off the cliff; tell him to take the challenge,' " Riley says. "And he was right. Once I got out on a limb and realized I wasn't going to die, there was nothing to be afraid of."

With his father out of the house so much of the time, Riley was raised mainly by his mother. He had what he calls a good old Roman Catholic upbringing at home—"The Ten Commandments were not a suggestion"—and went to St. Joseph's Academy nearby. But he chafed under the nuns' strict discipline and briefly became that most fearsome of fifties icons: the Guy on the Street Corner. Complete with ducktail, peg pants, and cigarette pack rolled up in his sleeve, he ran with the Kay's Drugstore crowd, breaking windows and shoplifting. "From about nine to thirteen, I was fighting all the time," Riley says. "The police were always coming to the house; kids' mothers were calling and complaining."

ATHLETICS STOPPED ALL THAT. BASKETBALL GAVE STRUCture to his life and provided some self-esteem. When Riley led his sixth-grade basketball team to a win over the ninth grade at St. Joseph's, he realized he had a special talent. So, to his surprise, did the nuns. The morning after the game, Sister Mary Samuel—his chief tormentor at the school—singled him out for praise. "She told me, 'This is your way out,' and I began to think maybe it was," Riley says.

The next year, Riley transferred to Central Park Junior High School, where his talent on the court blossomed. Mike Meola, then at rival Oneida, recalls playing against him: "He was a one-man show, a man among boys. He had this big, athletic body, and he played very aggressively. He'd shoot the outside jumper, then drive in for the rebound. He used to score about 35 and the rest of his team about 10."

He continued to dominate at Linton High School, where he played under Walt Przybylo, a legendary coach in the area and the first of several Riley mentors. "Walt was a throwback, a nuts-and-bolts sort of guy," Riley says. "He had two sides. He was quick to laugh and love, but he also had a tough hide. That was an ideal combination for me. Every day before practice, he'd give us a talk. 'Backs against the bleachers,' he'd call out, and when we were sitting down, he'd talk to us for 30 minutes about basketball, about getting his car repaired, about anything at all. That's what coaching's all about for me: explaining reality, explaining life."

More and more, life was becoming sports for Riley. As his skills developed, so did his passion and his work ethic. Meola still calls him a gym rat—a guy who loves being around basketball, who likes the locker room, the camaraderie, the challenge and competition.

"Practice, practice, practice," says Warren De Santis, another Linton teammate. "He was always the first in the gym and the last one out."

Riley was offered a scholarship to play at Kentucky under the great Adolph Rupp, and there his understanding of the game evolved. Though he was still a star—he was voted the team's most valuable player each season he played there—he could no longer dominate other players with his athleticism, and at six feet four, he was considered small for a forward. In fact, the entire team—known as Rupp's Runts—was undersized and had to rely on hustle and disciplined teamwork to win. "Kentucky had a great system under Adolph Rupp," Riley says. "Repetition—do it over and over and over. Then if it still doesn't work, change it. But nothing changed in four years."

In Riley's junior year, Rupp's Runts made it to the finals of

Photograph by Nathaniel S. Butler/NBA Photos.

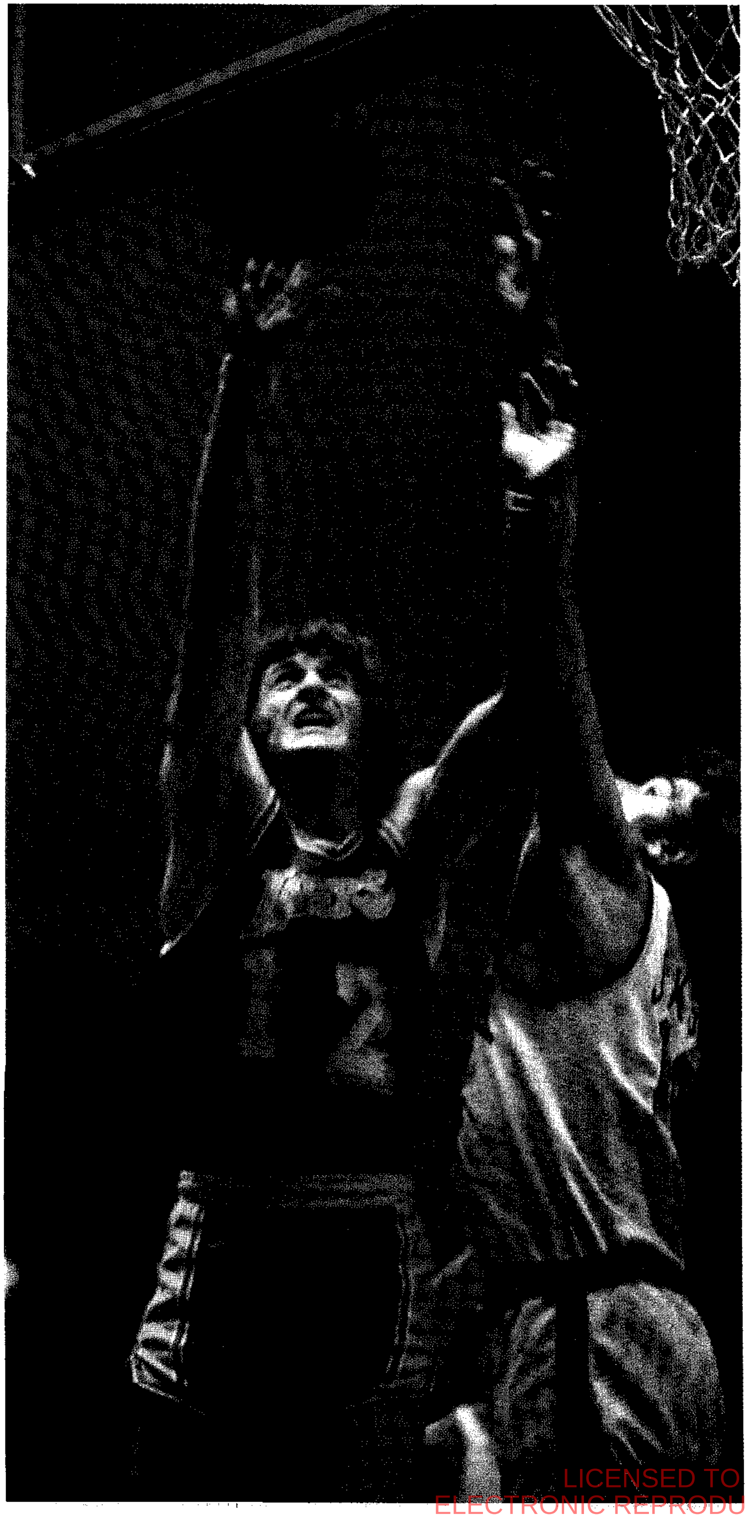
the NCAA championship playing the kind of hard-nosed, aggressive basketball that became the hallmark of Riley's style. "I just loved the no-nonsense atmosphere," he says. "Nobody ever smiled. It was just take care of business."

Riley injured his back in his senior year. Still, the San Diego Rockets made him the seventh pick in the 1967 draft. "The first time I played in training camp, I got the ball stolen three times in five minutes dribbling across mid-court," Riley says. "Coach Jack McMahon called me over and said, 'That was the worst five minutes of basketball I ever saw.' "

Riley's performance improved, but not all that much. As a pro, he was a classic "tweener"—too small to play forward but not quick or skilled enough to be a first-string guard. After three mediocre seasons with San Diego, he was picked up by Portland, then placed on waivers at the start of the 1970 season.

Earlier that year, Riley married Chris Rodstrom. Riley's father came out to California for the wedding. His parting words to Pat before heading back East echoed his lifelong advice to his son: "Remember that there will be times when your back is up against the wall. Then plant your feet, stand firm, and make a point of who you are. Then kick some ass." They were the last words his father spoke to him there. He died of a heart attack shortly afterward.

As a Los Angeles Laker.



Desperate for a job, Riley wangled his way onto the Lakers with the help of broadcaster Chick Hearn. Fred Schaus, a Laker general manager, made it clear to Riley that his main role on the team was to keep star guard Jerry West in shape—a role that Riley took seriously. "He beat the hell out of me in practice," says West.

In fact, Riley worked so hard against West that he became the team's No. 3 guard, a smart, scrappy player, good in the clutch. "At the highest level of my profession, I was just another guy," Riley says. "I had to learn how to play a role, how to adjust. I wanted a job. I realized there were many players with more skills than I had. But I also decided I wouldn't get cut because of not working hard enough or being disloyal or not fulfilling my role."

Riley stayed with the Lakers for nearly six years, helping them win the title in 1972 and make the finals in 1973, when they lost to the Knicks. The Lakers traded him to Phoenix in 1975. The next year, hobbled by knee injuries, Riley failed to pass the physical and was released.

For the first time in his life since high school, Riley was on the outside of the basketball world looking in. He stopped going to the Forum, even for the Lakers' games. He felt uncomfortable hanging around the locker room with the players, and he couldn't even get into the press room. He felt shunned, lost, and ultimately sorry for himself. "I wrote a 400-page manuscript about my pro career," he says. "It was the diarrhea of a victim, blaming everyone but me. It's in the attic now, where it belongs."

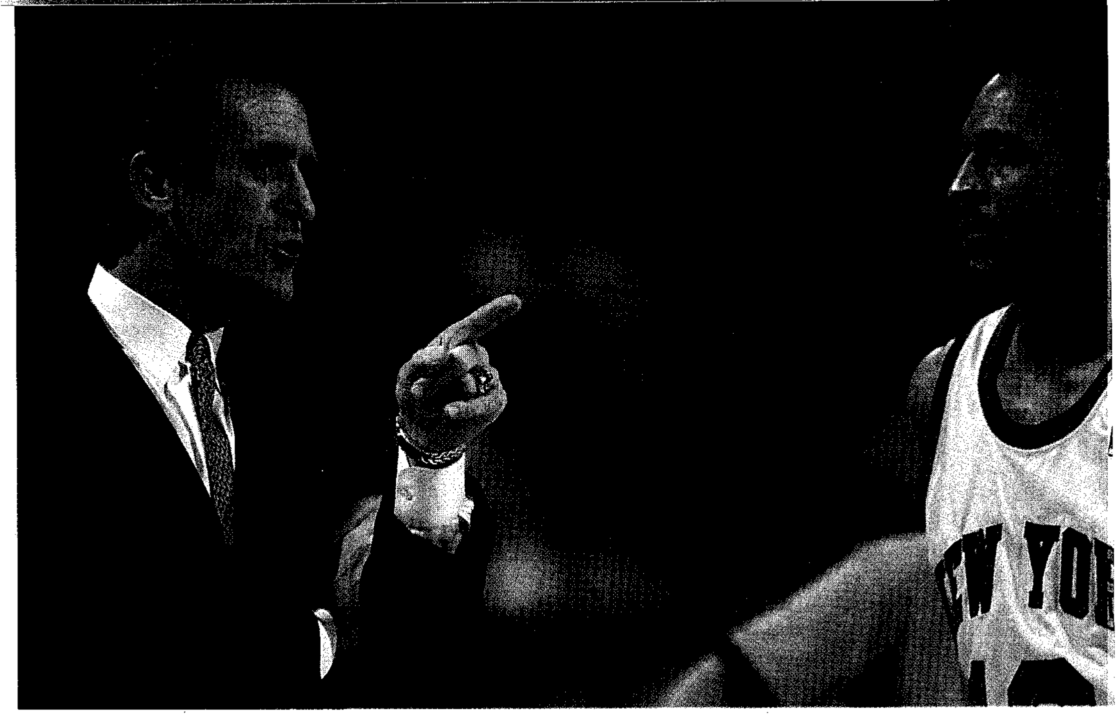
Riley took the year off. Without basketball, his life lost focus. Hearn recalls his coming by his office and trying to sell him a gas-saving device for his car. He spent long days at the beach in Santa Monica, jotting down notes for his bilious memoir. "My wife put it in perspective for me," Riley says. "She told me I was going through a divorce, like a period of mourning after the death of a nine-year career."

IN 1977, CHICK HEARN OFFERED HIM A JOB AS COLOR MAN FOR the Laker broadcasts, and Riley responded with his usual thoroughness. Concerned about the twang he had picked up in Kentucky, he hired a voice coach and made practice tapes of the games at home. And he quizzed Hearn relentlessly about the nuances of his new craft.

In 1979, Laker coach Paul Westhead invited Riley to join him on the bench. But at the beginning of the 1981 season, Westhead was fired after eleven games, and Riley became coach. The Lakers responded to the change by winning twelve of their first fourteen games and the league championship under Riley. But the team had such extraordinary talent that people tended to downplay Riley's role, a viewpoint that hounded him through his years in Los Angeles. Some experts doubt that the Lakers could have achieved their consistent record without strong leadership. "People who say he just rolled the ball out— that's bulls---," says CBS commentator Pat O'Brien. "Anybody who could keep all those millionaires in Hollywood in the eighties focused to win four championships must be a hell of a coach."

Riley's efforts to keep his players motivated are well known in Los Angeles. He scoured the inspirational canon from Shakespeare to Patton for ideas to punch up his pregame pep talks. He wrote letters to his players before each season outlining individual and team goals. In 1986, after a galling playoff loss to Houston, he challenged each player to turn in a career-best year. Then in 1987, immediately after the Lakers won the championship, he predicted that the team would repeat the following year, a feat that hadn't been accomplished in more than twenty

Photograph by Jerry Wachter/Focus on Sports.



The voice of experience with newcomer Mark Jackson.

years. "Normally, you don't give your opponents anything they can tack on the bulletin board," says Bob Costas. "But he knew what he was doing. He put the notion in front of the team: They had accomplished only half of what their objective was."

But Riley's genius was in the details. Though he wasn't the first coach to use videotape, he elevated the practice to a science. He broke down players' individual performances into discrete visual bytes. And he developed a statistical frame of reference by which they could measure their effort day to day. Then he spliced segments together and set them to music to use as teaching and motivational tools.

He ran his practices with the same precision. Each minute was planned. There was no standing around; coaches didn't huddle trying to decide what to do next. The Lakers not only practiced longer than most other teams, they practiced more efficiently. Under Riley, they became known as the hardest-working team in the league.

As much as possible, Riley fostered a close-knit, family atmosphere among the Lakers. There were Christmas parties at his Brentwood home with sing-alongs around the piano. Mainly, though, Riley tried to shield his players from the divisiveness and distractions of what he called the team's peripheral opponents—the media, the hangers-on, at times even the front office. He closed practices to the press and limited writers' access to the players.

In a sense, Riley was just repackaging the lessons gleaned from a lifetime in basketball. "I had sixteen coaches during my career, and I took something from each of them," Riley says. But his style was his own.

WORK ETHIC "There were times when I looked at him and knew he hadn't slept for days," Magic Johnson says. "That helped motivate me."

FROM AFAR, YOU SEE THE OBVIOUS FEATURES: THE TENEXED hair; the long, athletic body; the designer jacket that hangs obediently from broad shoulders. You think movie star: Kurt Russell in Robert Towne's *Tequila Sunrise* or Michael Douglas as Gordon Gekko in *Wall Street*—characters whose look of ruthless elegance was said to be modeled on Riley.

"Pat reminded me of guys I grew up with in the fifties in San Pedro and Redondo Beach," Towne says. "It was a manner of speaking, an attitude, a kind of self-assurance that's physical in a way. It was a style to which everybody aspired in those days. It meant restraint, never getting overexcited or displaying despair. It was a way of being . . . well, cool."

Riley's image took on added luster at the Forum. Surrounded by stars on and off the court, he became the apotheosis of eighties-style glitz: Hollywood's Great White Hope, the killer in the couture-line suit. "Everybody wanted to believe in it," Riley says. "I went along with the whole scenario because it was a perfect fit with the glamorous image that we were trying to market for the team. But my personality on the Lakers was actually just the opposite. My role was to bring it back to practice, not to let these guys get full of themselves."

If anything, Riley's outward style indicates his willingness—some would say compulsion—to change with the times, to make himself over periodically from head to foot. He arrived at Kentucky a street-smart northern recruit and emerged four years later as an All-American with fluffy hair, muttonchops, and a southern accent. Then, in 1979, the year he began coaching, he threw away his hair dryer and slicked back his hair—an homage to his father. "There's something very American, as in the past, about Pat," Towne says. "An incessant drive to self-improvement. I'm reminded of Gatsby and his list of things to work on."

The current Riley wears Armani and dresses his speech in the bespoke jargon of personal growth. But beneath the sheen lurks a tough Irish kid from the streets of Schenectady, an adherent of the old-fashioned values with an elbow thrown in for good measure. "We all have to adapt, and Pat's done that very well," Bob Costas says. "He's young enough and superficially hip enough not to be laughed at by the modern athlete. My guess is if you brought back Vince Lombardi without portfolio, he'd have to look a little like Pat Riley."

RILEY'S RELATIONS WITH THE LAKERS SEEM TO HAVE soured toward the end of his tenure. "The last two years, he tried to control everything," former Laker star Kareem Abdul-Jabbar says. "He used to drive us nuts with practice time. Of course, no player ever wants to practice, but then he had us move to an isolated training camp in Santa Barbara during the playoffs. I thought that was a bigger distraction than staying at home. I hadn't seen my kids all winter."

Abdul-Jabbar praises Riley's first seven years as coach but feels that the change was almost inevitable, a natural part of the coaching process. "He started as a hang-loose guy," Abdul-Jab-

Photograph by Nathaniel S. Butler/NBA Photos.

bar says. "But the longer you get into it, because of the competitive nature of the job, the more control you want over every element—especially the players, because they're the variable in the equation."

In 1990, Riley announced he was leaving the Lakers and joining NBC as a broadcaster. There were rumors in the Los Angeles press about players' grumbling and a split with the front office, but Jerry West says Riley's decision was his own.

While Riley struggled with the nuances of network broadcasting in 1990 and '91, the Knicks were floundering through another dismal season, just barely making the playoffs, then losing in the first round in straight games. In fact, since Paramount bought the Knicks in 1977, the team has never made it past the second playoff round.

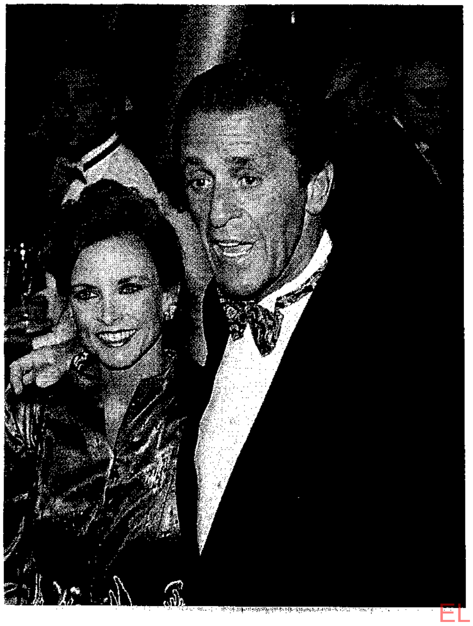
One problem has been instability. In addition to the six departed coaches, the Knicks have gone through four general managers in six years. And there has often been friction between the general manager and the executives at Madison Square Garden Sports Group who administered the Knicks and reported to Paramount. Too often, according to Checketts, the corporate side meddled with the basketball operations. "I was offered this job in 1987 and I turned it down because they'd already hired a coach," he says. "It doesn't matter that I liked their choice or even that I might have chosen him myself. I just feel if someone's going to work for you, it's critical you're in a position to evaluate his performance."

ROOTS **"Every time you're against the wall, you depend on the voices you heard growing up," says Riley. "A parent, coach, it doesn't matter."**

The continuous turnover also contributed to a downward spiral in team morale. "The Knicks were shadowed by a lot of confusion, instability, questions about what was going to happen next," Checketts says. "There was a bad feeling on the team, a bad chemistry. They didn't really like themselves very much."

Late in the season, Paramount let go general manager Al Bianchi and Knicks president Jack Diller and hired Checketts to a post that combined their responsibilities. Checketts's first order of business was to stabilize the chain of command. "When I first came on board in March, I knew we needed two key moves," he says. "Most people thought, Okay, a small forward and a backup center. But I saw things differently. I knew I needed a vice-president of player personnel"—former Knick player and assistant coach Ernie Grunfeld filled the position—"and the second key move was to find a coach with the presence to command the respect necessary in New York. We needed someone who the players would look at and say, 'If I don't perform, it's not the coach who's going out. It'll be me, and I may be going somewhere I don't want to play.'"

With wife Chris.



In fact, Checketts and Grunfeld eventually got their small forward and backup center. In what some experts called the deal of the year, they acquired Xavier McDaniel from the Phoenix Suns for perennial reserve guard Trent Tucker, the unproven Jerrod Mustaf, and the second-round draft picks in 1992 and 1994. Later, they picked up reserve center Tim McCormick from Atlanta for guard Maurice Cheeks. "Now, even if we don't get the results we want this first year, we know we're headed in the right direction," Checketts says.

PAT RILEY STEPS TO THE FRONT OF THE STAGE. DRESSED IN a spotless purple warm-up suit, he looks out over a sea of young black and Latino faces at a stay-in-school rally in Harlem. "Spend a minute every day with a teacher after class," he exhorts the students, then launches into a story from his own childhood: "My father used to sit on my bed for ten minutes at night. He'd tell me I was made of special stuff. He'd say, 'I missed my dream, but you're going to get yours. And remember, when I turn the lights out in your room, the lights go out all over the rest of the world, because your life is the only one that shines.' "

It's vintage Riley. Here's this white, middle-aged millionaire telling an auditorium full of ghetto kids—many of whom don't even see their fathers—what it feels like to be a child of destiny. The other speakers take different tacks. Mayor Dinkins, who follows Riley at the rostrum, is stern, avuncular. Several Knick players come at the youngsters from a grid of shared experience. But Riley's just out there being Riley, and somehow he gets his message across: You're all made of special stuff. You just have to find someone to believe in you and give you good advice. You just have to find a good coach.

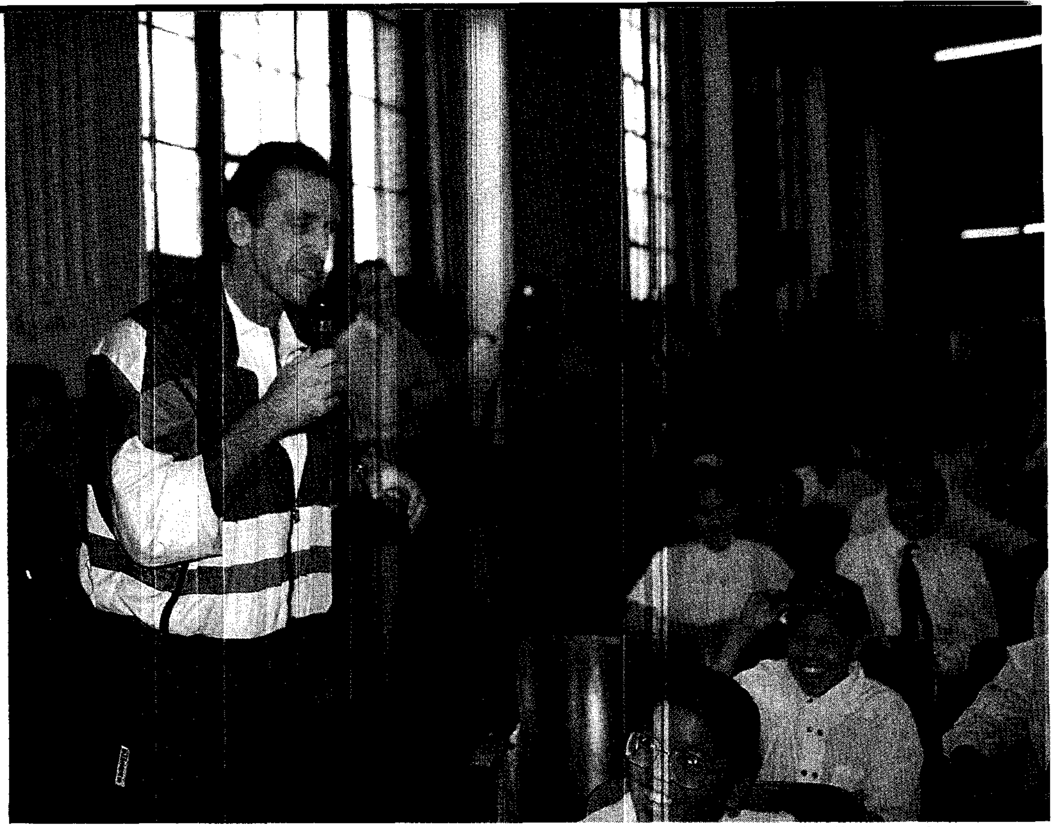
Riley might have been speaking about his players. Over the past two seasons, the Knicks have been a disadvantaged team, neglected by their management and abused by stronger clubs throughout the league. "Our major problem is we have to shed this stigma of being a loser," Riley says. "There are so many distractions in the city that suck the players' spirit out. They've been beaten by the fans, the media, for so long that collectively something happens to them when these forces rear their head."

THERE'S NOTHING FANCY ABOUT RILEY'S RECIPE FOR WINning. No trick plays, no complicated strategies, no choke therapies. Riley stresses the fundamentals: conditioning, preparation. He wants the Knicks to be the hardest-working, most professional team in the league. And the most unselfish.

As a backup guard for the Lakers, Riley learned early that subordinating himself to the interests of the team enhanced his value as a player. But he feels that many talented players today have a different agenda. "I call it the disease of me," he says. "A lot of guys, when they come into the league, feel a need to establish themselves: to score points, to get their minutes, to make money. That's natural for a young player. But after a while, he begins to ask himself, 'How come Magic wins? How come the Celtics win?' When a player gets to a point in his career when he wants a coach to challenge him, to discipline him, to confront him—then you find a player who wants to improve."

Until then, Riley will do what any coach does: spell out his players' roles, tell them exactly what's expected from them, play back the video so they can see their mistakes and visualize their strengths. "The role of the coach is to define the truth—every single day," Riley says. "The *X*'s and *O*'s and the strategies are

Photograph by T. Rodriguez/Globe.



At a stay-in-school rally in Harlem.

academic, part of the program. The only way you get through to the players is by telling them the truth—about their performance, their conditioning, their work habits, their attitudes. One of the main challenges of coaching is to get players to do what they don't want in order to achieve what they do want."

Pretty basic stuff. What distinguishes Riley from mortal coaches has been his ability so far to get his message through. Mark Jackson is a case in point. After last year's psychological drubbing, Jackson seemed headed for basketball's scrap heap. Then Riley sat down with him over the summer and told him he expected him to be his No. 1 point guard. Jackson responded by turning up in training camp in the best condition of his career and having a great preseason. He lapsed—as did most of the team—in the first two regular-season games, but he led the Knicks' breakthrough third quarter in the home opener against Milwaukee and two nights later drew an ovation from the crowd for his tough defense against Scott Skiles, his first-game tormentor.

But Riley's best credential may be his own work ethic. No matter how hard his players push themselves, they know he will push himself as hard. "There were times when I looked at him and knew he hadn't slept for days," Magic Johnson recalls. "That helped motivate me. He was always on, never off; we were both on the same page; we both hated to lose."

RILEY WILL RUN ESSENTIALLY THE SAME SYSTEM WITH THE Knicks that he used in Los Angeles: an up-tempo running game based on tough defense and rebounding. Especially well suited to the athletic talents of the Knicks, it automatically raises the value of players like Gerald Wilkins and John Starks. It may even benefit Patrick Ewing, one of the league's fastest big men.

Another Knicks strength is the front line. Given that Ewing and Charles Oakley average more than eleven rebounds a game each, Rick Pitino thinks that the addition of the tough McDaniel will make the Knicks the best rebounding team in the NBA.

Still another asset is the bench. The team loses a little offense and experience but gains quickness and defense with the backcourt tandem of Anthony and Starks. Kiki Vandeweghe, the Knicks' sweet-shooting but often-injured reserve forward, may provide some instant offense; if he fails, Brian Quinnett will step up to replace him. And Anthony Mason, a broad-shouldered Grunfeld find, is an awesome athlete who can do everything but put the ball in the basket. His rebounding and defense will earn him some minutes. The backup center position has been improved, too. In the past few years, undersized and outclassed Eddie Lee Wilkins had the job. Tim McCormick, wobbly knees and all, will at least block some shots and get some rebounds.

The Knicks still have some glaring weaknesses, but they're moving in the right direction, and Riley is giving them the kind of guidance they need. "He ran the most upbeat training camp I ever saw," says Red Holzman. "Even the veteran players were paying attention to what he was saying." Adds Patrick Ewing, "After seven years, I see the light at the end of the unnel."

"MOVE IT, MOVE IT," RILEY YELLS, TRYING TO PROpel the players up the court with his voice. The Knicks are in the middle of a 40-to-12 run against the Milwaukee Bucks—their first good stretch of the season—and Riley wants to keep the pressure on. "Paint," he shouts at Jackson, leaning forward in a deep crouch, urging his guard to get the ball in to Ewing, and then "Get back, get back" as soon as Ewing buries the short jumper.

Throughout the game, Riley is a sixth presence on the court. His players will rest for stretches, catch their breath during time-outs and at the half. But Riley's working all the time, and not being able to grab the ball and get on the court only adds to his intensity. "It's draining," he says. "It always takes me a day to recover."

But there are signs that Riley's calming down. He says that since he and his wife adopted their two children—James, six, and Elizabeth, three—he feels he's achieved a certain equilibrium in his personal and professional lives.

"There's this innocence of children that puts things in perspective," he says. "I come home after a loss, and if I spend just a minute in their rooms, it changes my mood, takes the edge off."

But he still hears his father's voice urging him forward. "I've had five or six incredible experiences where I know my father was there," he says. He recalls the seventh game of a playoff series against the Utah Jazz, one of the many crucial games that have shaped his career. "Every time you're back against the wall, you depend on the voices you heard growing up. It could be a parent, a coach. It doesn't matter. You just replay the tape and listen to the voices that got you there."

Plant your feet. Stand firm. Kick ass. Ever since he was nine years old, battling for respect in the sandlots of Schenectady, those words, the advice of his father, have been for Riley a kind of incantation, and he intones them now with an air of reverence and regret.

"I never had the opportunity to tell my father all the things I felt about him," he says. " You don't realize how it is until you become a father yourself. Now, every night, I sit on my son's bed and tell him he's made of special stuff." ■

Photograph by Jon Delano.

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Meeting Raul

In 'The Addams Family,' Julia Gets Gothic

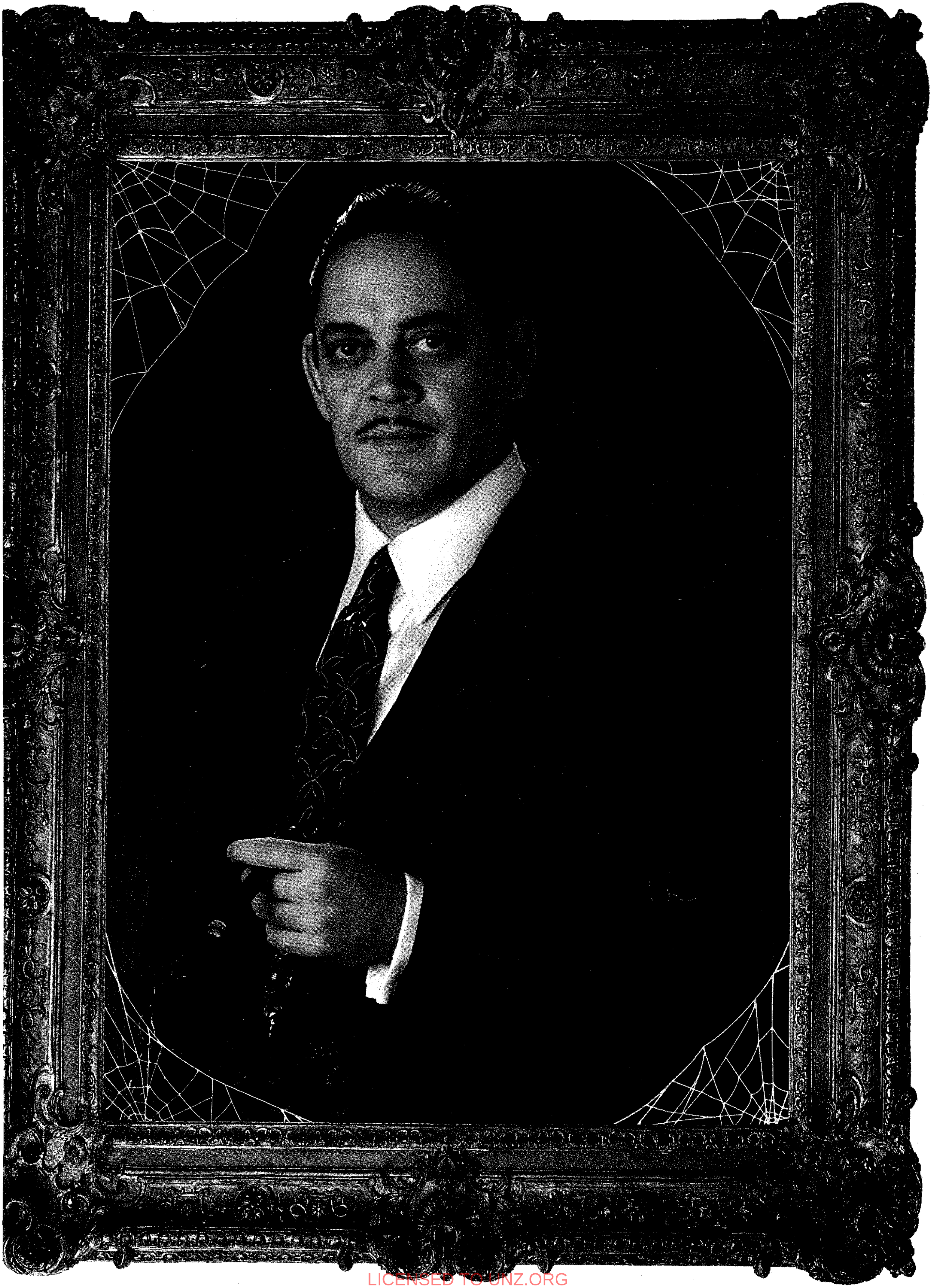
By Phoebe Hoban

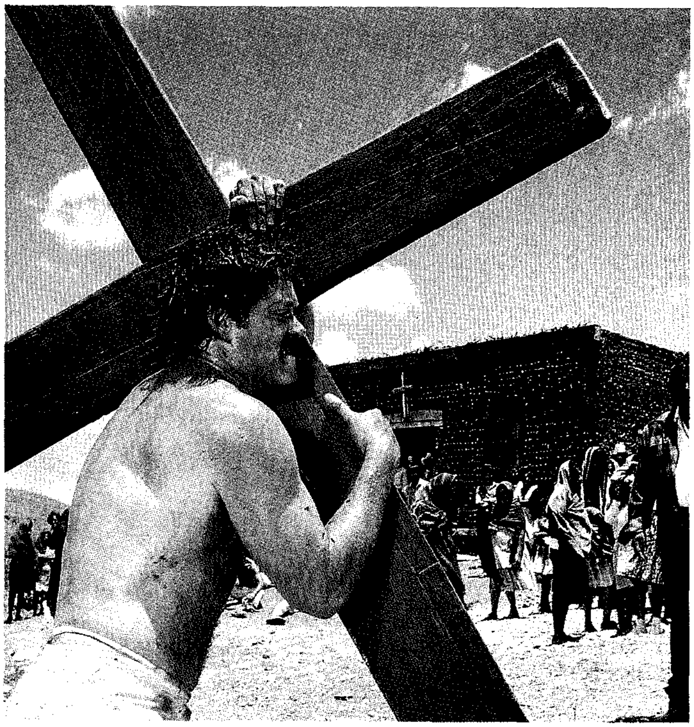
A GROUP OF CAROLERS IS SPREADING Christmas cheer. The camera pulls back, revealing the macabre mansion of a family dear to the heart of every child who grew up in the sixties. There they are on the roof: Gomez, with his Latin-lover mustache; raven-haired Morticia; Fester, with the raccoon eyes; that Frankenstein monster Lurch; and those two spooky kids, pigtailed Wednesday and chubby little Pugsley. They have their own idea of harmony. In perfect unison, they dump a vat of burning oil on the plebs below.

Meet the Addams family, brought to celluloid life with all the wit and style of the original Charles Addams cartoons. This is the grown-up version of the TV show, redesigned for baby-boomers old enough to have their own kids.

Cut to the master bedroom. Morticia's

With Anjelica Huston in **The Addams Family.**





Career moves (above, clockwise):* The Penitent *(1988),* Kiss of the Spider Woman *(1985),* Presumed Innocent *(1990), and* Moon Over Parador *(1988).

asleep in one of her spiderweb black gowns. "Look at her," raves Gomez. "I would die for her. I would kill for her. Either way, what bliss!" Morticia opens her eyes. "Unhappy, darling?" Gomez asks. "Oh, yes," she says in a breathy purr. "Yes, completely. Gomez . . . the sun . . . *il me perce comme un poignard.*" "Tish! . . . That's French!" "*Oui . . .* " she croons. "*Cara mia!*" ". . . Last night you were . . . unhinged . . . like some desperate howling demon. You frightened me. Do it again!"

Call it inspired casting: Raul Julia as a lusty Gomez and Anjelica Huston as the ultimate femme fatale have the hottest chemistry of any screen couple this year. Says director Barry Sonnenfeld, "We hired Anjelica first, and we had breakfast at the Polo Lounge, and she warily said, 'Who are you thinking of for Gomez?' And I said, 'Raul Julia,' and her eyes lit up and she said, 'Perfect!' "

Producer Scott Rudin, whose struggle to turn the cartoons into a feature-length movie dragged on for more than five years, says, "Morticia and Gomez have to be real exotics, and that's why it was great to have Raul and Anjelica, because they are both originals. You want to believe that they started in this house on a petri dish, that they were *grown* there. They are something more than human."

Not since his extraordinary role as the political prisoner Valentin in 1985's *Kiss of the Spider Woman* has Julia had a chance to really strut his stuff onscreen. "He's got incredible dash and flair and sex appeal," says Rudin. "Like a combination of Valentino and John Barrymore." Or Clark Gable on speed. Julia is a taller, more handsome Gomez than either the cartoon or the TV character. This Gomez has gonads. And the film gives him a chance to roll his eyes and his *r's,* to act both debonair and daffy—to revel in comic flourishes. "Raul was born to play Gomez," says Sonnenfeld. "He loves his wife, he loves his children, he loves life. He loves acting." "And he's got those eyes," adds Huston.

LATE ON A SUNDAY EVENING, JULIA sits on a hotel-room couch, picking at the fruit sent up by room service. He could be playing the scene where Gomez, evicted from his home, sits in a motel room and obsessively calls up Sally Jessy Raphael, who's interviewing cult members brainwashed by voodoo witch doctors. "Please stop calling, Mr. Addams," she begs. "We don't know where they meet."

Julia's just finished the last of 65 TV interviews to promote the movie, and he's been rehearsing round the clock for *Man of La Mancha,* which opened in Chicago last week. His voice is hoarse, but he still manages to sound enthusiastic about the film. Just thinking about Gomez elicits a deep chuckle. "Gomez is like a kid in a candy store," he says. "Everything is wonderful. Even his depressions are wonderful. He gets angry and upset, but everything is drama. You know, he is very theatrical. He just trusts that everything is going to turn out all right in the end."

Julia could be describing himself. Onstage, his style is charged. He's got a sonorous voice and the kind of physical presence you can't learn. But offstage, he's passionately low-key. He seems to be all energy and no edge. Some of his equilibrium he attributes to est in the early seventies. But it's clear there's a basic sweetness to the man. For an actor, he seems surprisingly egoless.

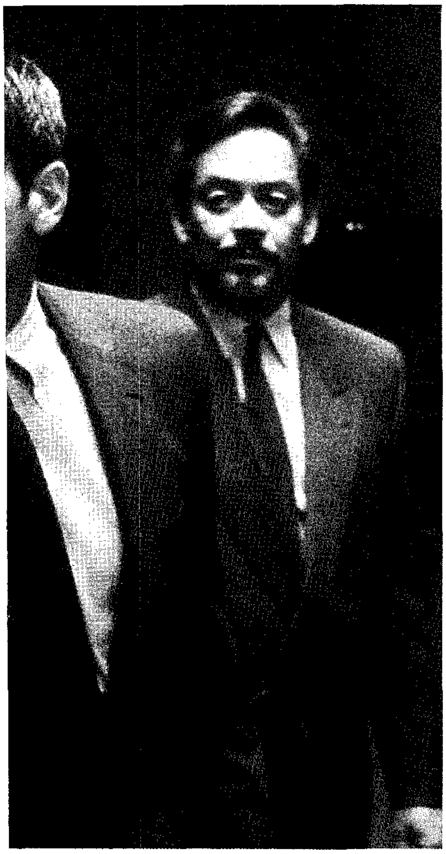
"Raul's a person first and then an actor," says his assistant of ten years, Susan Wright. "You can't say that about a lot of people in this business." "He's a spiritual guy," says Paul Mazursky, who directed him in *The Tempest* and *Moon Over Parador.* "He's very serious about that."

Still, Julia says, "I don't just go floating *through* life on a cloud. I'm no different from anyone else as far as going through pain and tragedy." When he started acting, Julia had to fight against being typecast in ethnic roles. "First of all, there's my name, which I wouldn't change. And directors and producers tend to see you as a type rather than as an actor," he says.

"But I'm lucky," Julia continues. "Joe Papp gave me the opportunity to play a lot of different roles, and so did Ted Mann at Circle in the Square. Bernard Shaw. Noël Coward. I love diversity in acting. Trying to do things I'm not sure I can do."

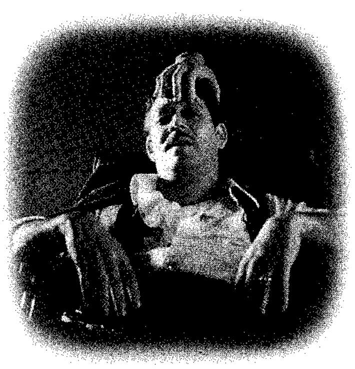
Over the past two decades, Julia's played an extraordinary range of characters, from Shakespeare's Macduff to Mack the Knife in *Threepenny Opera,* from the soft-spoken detective in *Compromising Positions* to the Salvadoran archbishop in *Romero* and the suave defense

Photographs by Photofest (4).



lawyer Sandy Stern in *Presumed Innocent.* He's done Chekhov (*The Cherry Orchard*) and Coward (*Design for Living*) and spent a year in the musical *Nine,* and he's acted in fourteen productions of the New York Shakespeare Festival. He just finished shooting *The Plague,* based on the existential novel by Camus, which will be shown at the Cannes Film Festival this spring.

Julia's comic streak—sometimes silly, sometimes sardonic—never lurks too far below the surface. "He's a wonderfully funny man," says Mazursky. "But he's also very charming and courtly." In *Tequila Sunrise,* he played a cocaine kingpin who was an undercover agent for the Mexican government. He managed to keep a straight face while delivering the dying words "Cocaine is no damn good for anyone. The future is grass, buddy! . . . " Says Paul Rudnick, one of the writers of *The Addams Family,* "Raul has this kind of demented passion. He can't make a wrong move."



Meeting Raul

Julia first heard about est in 1974 from a friend. "So I signed up," he says. "It was that simple."

JULIA WAS BORN IN PUERTO Rico in 1944, the oldest of four children. His father, who studied in the States to become an electrical engineer, returned to San Juan and opened a gas station and body shop. Later, he turned it into La Cueva del Chicken Inn, a restaurant specializing in chicken in the basket and, says Julia, the best pizza in the world. The Julias wanted their son to become a lawyer, but when Raul was five, he discovered he had a flair for acting. "I studied with the nuns," says Julia, "and I was in a piece where I played the Devil. I remember just jumping on the stage and really consciously making the choice before I went, 'I'm just going to let go.' And I started rolling on the stage, and my mother and all the nuns said, 'Oh, this kid is having a fit.' And then"—he snaps his fingers—"I just stood up and started saying the lines. After that, I was in every school play, every high-school play. In college, I participated in every production I could. Finally, when I was in university, I looked inside and I said, 'Are you going to do what you enjoy, which is theater, or are you going to go to law school?' I decided I was going to do what I loved. And my parents were quite supportive about it."

In 1964, Julia was about to leave for New York when his younger brother, seventeen, was killed in a car accident. The death would affect him for years to come. "It was a great period of sorrow," he says. "It is something you never forget. You do your best not to carry it around as a burden or brick. You try to use it as a learning experience. But you feel a lot of guilt. You wonder, Why him and not me? At the same time, that kind of tragedy enables you to understand tragedy. Pain, sorrow, and guilt . . . all that stuff keeps coming up."

Julia arrived in New York with not much more than a recommendation from the comic Orson Bean, who had seen him act in Puerto Rico. Bean suggested Julia study with Wynn Handman. Handman remembers Julia's favorite monologue. "He was always doing Othello, 'Most potent, grave and reverend signiors. . . .' After a while, it began to drive me crazy," says Handman. Julia, who shared a small studio apartment on the Upper West Side with another actor, was sent money by his parents until he got his first role, in the Spanish play *Life Is a Dream.* The play got him an Equity card, and "after that," says Julia, " I told them I could support myself, although there were some hard times."

Julia and his roommate were so poor that they survived on chicken backs—four of them cost 25 cents. He did street theater, ducking eggs and Coke bottles from underappreciative audiences.

In 1967, Julia met the man who jump-started his career. "Joe Papp was doing the Spanish production of *Macbeth* in the mobile-theater unit," says Julia, "and I auditioned and got the part of Macduff, and we traveled all over the neighborhoods with this truck that turned into a stage. It was a wonderful experience. We were bringing theater to people that had never gone to the theater before." Then he adds, quietly, "He did a great thing. He's gonna be missed. I miss him. . . ."

Later, Papp cast Julia in *Titus Andronicus* after the actor gave an inspired reading during a Puerto Rican poetry festival at the Delacorte. "It was a very patriotic poem," says Julia, "and I got really inspired and the audience went wild, and Joe was there and he remembered me. So when I came in to audition for *Titus Andronicus* and I got the part of Demetrius, that was my dream come true."

BETWEEN ACTING JOBS, JULIA HAD a hard time supporting himself. "I took courses to sell pens in grocery stores," he says. "It was like conning people. I said, 'I can't do that.' And I tried to sell magazine subscriptions, but I couldn't do that either. So finally I got very desperate." Julia sought out Papp.

"I didn't know if Papp remembered me," he says. "I didn't know him that well. I paced up and down in my apartment for a long time, to gather up the strength to call Joe Papp himself. In those days, it was like calling the pope. I said, 'I don't care what I do, as long as it's in the theater.' He asked me if I had ever been a house manager, and I said, 'No, but I will be the best house manager you ever had.' So he said, 'Okay, come over.' And I got a job like that. Oh, man, it was great, and I even got some small walk-on parts. To me, if nothing else had ever happened to me in my life, I would have been very happy working for the New York Shakespeare Festival. I practically lived there."

Julia played Proteus in the 1971 hit *Two Gentlemen of Verona,* which moved from Central Park to Broadway. "That was a big turning point for me," he says. He got a Tony nomination for his performance. (He was also nominated for *Threepenny Opera, Where's Charley?,* and *Nine.*)

Julia first heard about est in 1974, from a friend who suggested he sign up for a work-

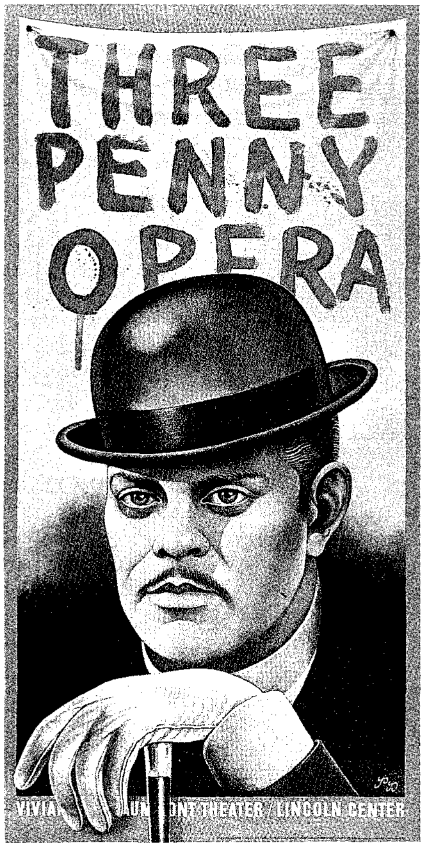
Photograph by Melinda Sue Gordon/Paramount Pictures.

shop. "So I signed up," he says. "It was that simple. I always thought, As an actor I'll try *anything*; what's the worst that can happen? People are so afraid of being brainwashed. I don't know what that means. People are being brainwashed by the media and television every day. I met Werner [Erhard, est's founder] at a seminar to explain the training to people, and then he came to see *Threepenny Opera,* after I had done the workshop, and from then on we were friends. We traveled to India together. It was great. I like to explore. I always have the sense that there must be something more . . . that there are possibilities we don't even know about."

Back then, Julia used to print a note about est in his playbills. Now he simply includes a mention of his and his wife's active involvement in the Hunger Project, the group Erhard and others founded to end world hunger by the year 2000. "I was involved from the beginning. It came out of the realization that for the first time in the history of this planet, we had the means to end hunger, and all that was needed was to make it a priority." He and Merel Poloway have two sons, four and eight.

Julia's always been attracted to the spiritual. His 1976 wedding to Poloway was presided over by Baba Muktananda, the guru who had blessed Joe Papp with a peacock feather up at Julia's farm in the Catskills several years earlier. "I was brought up a Catholic, and I was very religious when I was a child," says Julia. "I studied with the Jesuits and all that. I have always been interested in that kind of stuff. I do meditation. I met this guru through Werner. I am interested in these people. They are actors, and there's a beautiful drama there."

***With Christopher Walken in* Othello.**



In 1976, Julia played Mack the Knife.

UNLIKE A lot of actors, Julia seems to work from a sense of balance. He doesn't talk Method-actor-speak about how painful it is to be in character. If there is a dark side, he keeps it well concealed.

Julia's idea of prepping right before he goes onstage is to warble. "I usually leave him alone for a few minutes so he can do his 'actory thing,' " says Wright. "One night, when the other actor went onstage to deliver his first line, you could hear Raul singing, 'These boots are made for walking. . . .' "

"Two thousand people expected to hear Chris Walken say his first lines as Iago, and instead they heard that," says Julia, laughing.

For his serious roles, particularly those based on historical figures, Julia immerses himself in research. To play Valentin in *Kiss of the Spider Woman,* he talked to Brazilians who had been tortured by the military. "Valentin was a fictitious character, but I needed to know what the feelings and emotions were of a person who had gone through that. You feel humiliated. You feel anger. And you cannot express it."

For Romero, Julia listened to tapes of his sermons and diaries kept by the priest. "I had a responsibility to do justice to this man, this hero, this giant, this saint," he says. And he spent days with a criminal lawyer to get Sandy Stern's moves down in *Presumed Innocent.* "I met with Michael Kennedy, who is one of the top defense lawyers," he says. "I saw cases in court. Lawyers are frustrated actors. As a matter of fact, a lawyer I spoke to said the performance is more important than anything else."

Julia's the kind of actor whose heightened theatricality constantly threatens to go over the top. "Raul has an exuberant delight in acting," says Alan Pakula, who directed him in *Presumed Innocent.* "One of the happy problems with him is you sometimes have to say, 'Less.' "

But in *The Addams Family,* more is delightfully more. In a scene near the end of the film, Gomez and Morticia sit in a blissed-out state on a couch in the family cemetery, reminiscing about their first meeting. "It was an evening much like this. Magic in the air. A boy . . . ," Morticia whispers. "A girl," says Gomez. "An open grave," Morticia answers. "You were so beautiful," continues Gomez, "pale and mysterious. No one even looked at the corpse."

"I love the romance," says Sonnenfeld. "I love how Raul and Anjelica in their acting styles are extreme, yet real at the same time. That's incredibly difficult to do."

"It's like the anti–*Donna Reed Show,*" says Paul Rudnick.

ON A BUSY SATURDAY AFTERNOON at 890 Broadway, *Jelly's Last Jam* is rehearsing in one studio on the seventh floor, *Man of La Mancha* in another. The music drifts through the halls, and the elevator is a nonstop ferry for hoofers. Julia's co-star, Sheena Easton, is eating an avocado sandwich at a desk in the hall. The revival, directed by Albert Marre, arrives on Broadway this spring.

Julia's taking a break from his dual role as Don Quixote/Miguel de Cervantes. He looks tired, but he obviously thrives on this kind of hyperactivity. "I'll stop working in my grave," he says, laughing. "If I could move my family backstage, I would. The most exciting thing is not knowing if I am going to pull something off. Thinking, Oh, piece of cake is not as exciting as Ooh, wow, would I dare, and then you go and jump. It's getting to that place where you find the emotion that's difficult; once you've found it, it's ahhhhhhhhhh."

Julia gives what could only be called an orgasmic sigh. "I'm ready for this," he says, eyes sparkling. "It's wonderful!" For a minute, he sounds just like Gomez. ■

Photograph by Martha Swope.

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HOW TO BE A SAVVY MEDICAL CONSUMER

Finding Good Doctors, Checking Their Credentials, Asking Tough Questions

IN THE OLD DAYS, YOUR DOCTOR SAID, "You need an operation. Check into the hospital on Tuesday."

Today, patients question their doctors, insist on second opinions, research their options—and often have to make gut-wrenching choices themselves.

"Information is power. Professionals who share information democratize the process. But if they hoard information, the patient cannot really give informed consent," says Arthur A. Levin, director of the Center for Medical Consumers, a Greenwich Village reference library offering the public access to free medical information.

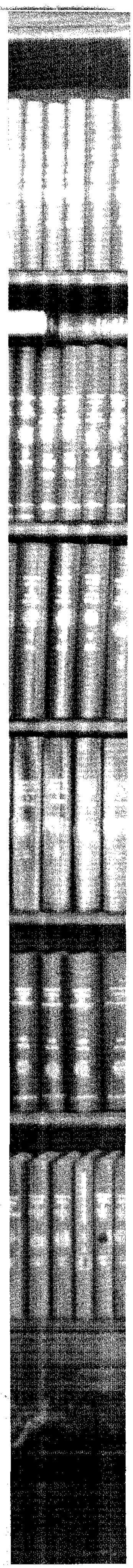
The first article in this health series, "The Best Doctors in New York" (November 11), identified the qualifications the experts feel are important in choosing a doctor: board-certification as a specialist and affiliation with an academic medical center where young doctors are trained (because such an affiliation usually means that the doctor has teaching responsibilities and therefore must keep up to date).

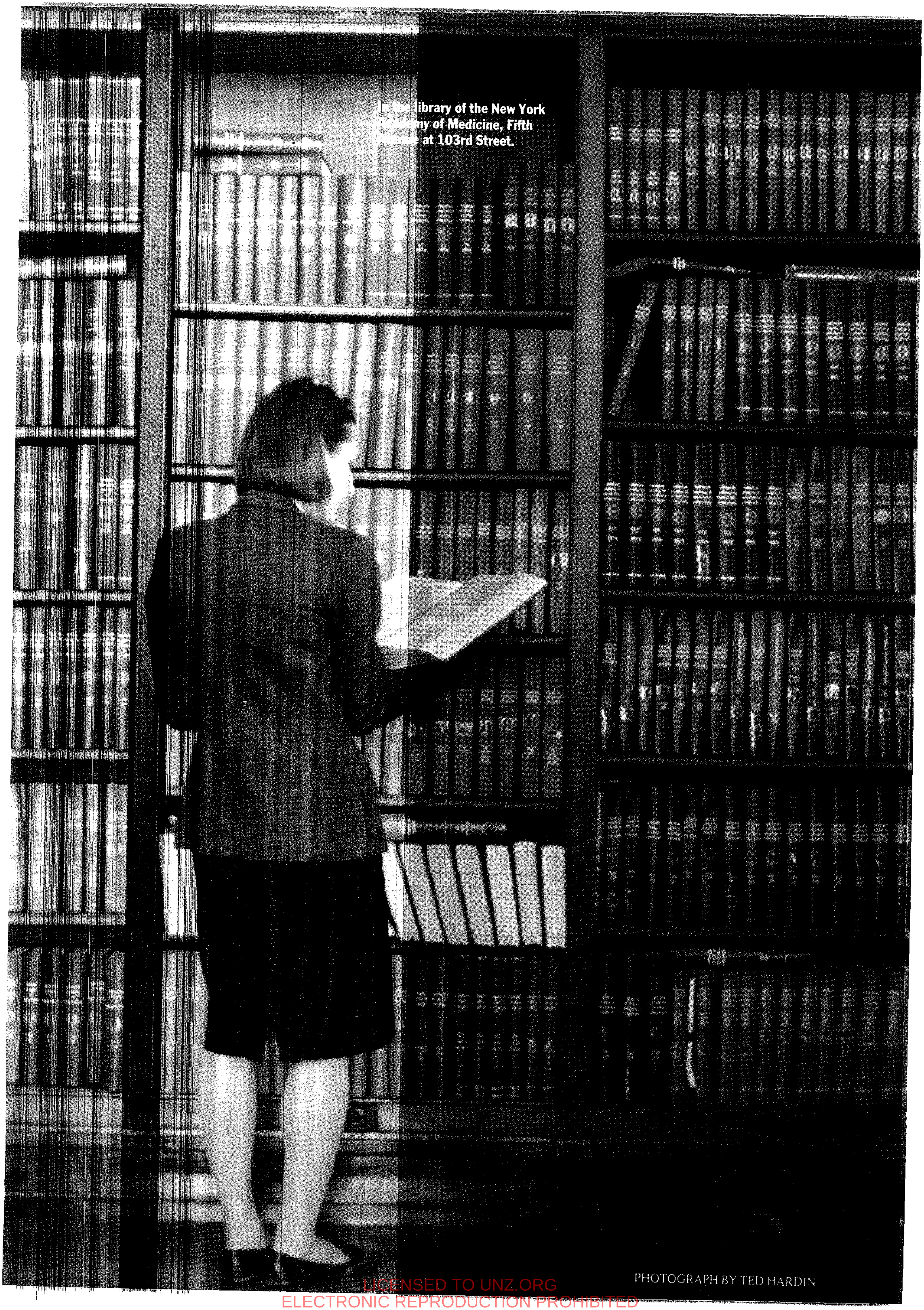
In preparing our list of "Best Doctors," *New York* asked physicians to name skilled *and* caring doctors to whom they would go or to whom they would send their families. Our respondents probably found it easier to judge their colleagues' diagnostic acumen, surgical skills, and medical expertise than their compassion and attitudes in dealing with patients—characteristics that are subjective and difficult to quantify. Patients find these qualities most crucial in a long-term relationship or when the problem is life-threatening.

GETTING A SECOND OPINION

YOU HAVE, PRESUMABLY, BEEN SENT by your primary-care doctor to a specialist for a firm diagnosis of a troubling condition. "Your best guide to the health-care system is your own physician, who should be well educated, board-certified, and current," says Dr. Spencer Foreman, president of Montefiore Medical Center. "True, some physicians have a network of doctors they work with and may not be too critical. Still, I don't know of a more reliable method."

By Janice Hopkins Tanne





In the library of the New York Academy of Medicine, Fifth Avenue at 103rd Street.

PHOTOGRAPH BY TED HARDIN

Once you've been given the specialist's diagnosis, when should you get a second opinion? When you are considering elective surgery. When your doctor recommends major surgery. When your doctor seems uncertain about the best treatment.

At this point, says Dr. Foreman, "move to a level of greater expertise—to a doctor who's more narrowly focused on the problem. Generally, the opinion of the second doctor will confirm the opinion of your first specialist if that first specialist is competent."

How can you find a doctor well qualified to give you the second opinion you need? "It's a doctor's duty to refer a patient to the best person," says Dr. Laurence Finberg, chairman of the department of pediatrics and former dean of the State University Health Science Center at Brooklyn. "But sometimes the old-boy network takes over. Often I find it's better to suggest two names for second opinions, not one. Or call the American Board of Medical Specialties or the specialty societies, or a physician friend."

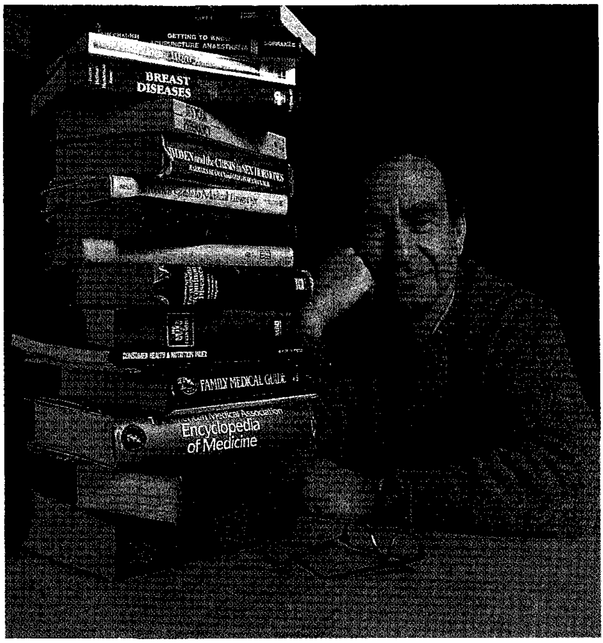
Readers can, of course, consult the list of 1,085 top doctors recommended by their peers in "The Best Doctors in New York." Or they can find a physician by calling one of the referral services in this issue (see pages 67, 71, and 75).

Sometimes a second opinion may simply add to your confusion. That's when it's worthwhile to get a third opinion—or even a fourth or fifth, until you begin to see the nuances of the problem and get a feeling of consensus from your experts.

It makes sense to seek another opinion from an expert whose approach is different from that of the first specialist. Internists tend to recommend medical treatment, surgeons tend to recommend surgery, and radiologists tend to recommend radiation. For some conditions, like kidney stones or gallbladder removal, new ways of treatment are less invasive than surgery.

It is also good strategy to get an opinion from an expert at a hospital different from the one with which your first specialist is affiliated. "The tone of belief and practice at a medical center is often set by the head of the department," Levin says. "Educate yourself about the problem and about the accepted treatments, so you can judge the physician's competence and ask intelligent, important questions." (For research information, see page 76.)

And though your insurance may not cover the cost of these additional opinions, it's worth spending a month's rent to know that you have made the right choice for yourself or your loved one.



Ted Hardin

ARTHUR A. LEVIN

Director, Center for Medical Consumers

"The doctor-patient relationship is a commercial one," he says. "It's not based on the doctor's goodness of heart. You're charged a fee; you're buying a service." He believes patients should not put themselves in doctors' hands without doing their own medical research—possibly, at the Center for Medical Consumers.

MEDICAL RECORDS

"ALWAYS ASK FOR COPIES OF YOUR TEST RESULTS, especially if you have a complex problem. Keep the records yourself," says Dr. Michael Grieco, past president of the New York County Medical Society and acting director, medicine, at St. Luke's–Roosevelt Hospital Center. Try to get the doctor's written summary of your case—and all test results—to the other doctor's office *before* you go for a second opinion. It will save you a "get acquainted" visit, and your second-opinion doctor may be able to give you a recommendation immediately.

By New York State law, a doctor or a medical center must give you copies of your records—and parents or guardians can get copies of their children's records—within ten days after a written request. (You may have to pay a small copying fee.) Only a few records are exempt. There is even an appeals process if you are denied access.

Biopsy and other tissue slides may have to be requested from the laboratory. If you can, get the original X-rays, bone scans, and CT scans (or duplicates of them), not just the written report from the doctor who evaluated them. Different pathologists, radiologists, and other physicians may interpret slides and X-rays quite differently.

Once you have your records, take them from doctor to doctor yourself. (If both doctors are in the same hospital, of course, you should not need to do this.) Hospitals and doctors' offices sometimes lose or misfile records. After you have seen the doctor, *take the originals with you.*

Ask each doctor to send a written report to your internist or other primary-care physician, who should guide you in reaching a decision.

FINDING A FAMILY DOCTOR

WHAT EVERYONE secretly longs for is the old-fashioned general practitioner, the family doctor who was knowledgeable, reassuring, took care of most problems, and sent patients off to a specialist when needed.

Family physicians, as they're now known, are board-certified experts in all-round care for the family. An impassioned plea in their favor came to me from Dr. Hal Strelnick, deputy chairman of the department of family medicine at Montefiore Medical Center. Dr. Strelnick argued, "A major factor in the uncontrolled growth of health-care costs is the excessive use of specialist care. Most headaches do not require a neurologist or CT scan; most rashes do not require a dermatologist; most backaches do not require an orthopedic surgeon. Primary-care physicians are experts on referrals. We know how long a patient must wait for an appointment, whether or not the patient's or physician's phone calls are returned, if a written summary is prepared, and how patients are treated. We use an oncologist who knows how to talk to patients about cancer. Caring counts among specialists! New York City hospitals and medical schools may be among the last in the nation to recognize the specialty of family practice, but even here we have growing acceptance as peers with other physicians and with hospitals."

There are several family-practice residency programs sponsored by Albert Einstein College of Medicine and the State University Health Science Center at Brooklyn (SUNY). Call the numbers listed below for further information about affiliated physicians and graduates of the residency programs, or visit the offices:

✚ HOW TO BE A SAVVY MEDICAL CONSUMER ✚

☐ Family Practice Residency (Albert Einstein), 111 East 210th Street, the Bronx; 920-4678

☐ Institute for Urban Family Health (Albert Einstein), 1265 Franklin Street, Bronx; 901-8238

☐ Family Physicians Health Center of Lutheran Medical Center (SUNY), 5616 Sixth Avenue, Brooklyn; (718) 439-5440

☐ Department of Family Practice (SUNY) 450 Clarkson Avenue, Brooklyn; (718) 270-2560

☐ The Department of Family Practice (SUNY), Jamaica Hospital, 89th Avenue/Van Wyck Expressway, Jamaica, Queens; (718) 657-1800

There is also the Family Practice Clinic, 88–25 153rd Street, Jamaica, Queens; (718) 291-9550.

In Manhattan, there are fifteen board-certified family physicians at the nonprofit Institute for Urban Family Health at 16 East 16th Street; 633-0800.

Or get in touch with the New York State Academy of Family Physicians, 30 West State Street, Binghamton, New York 13901; (607) 722-7205. The academy will give callers names of board-certified family physicians in private practice or send the entire list in brochure form.

And there's no question that the unsung heroes and heroines of medicine today are those doctors on the front lines in the poor communities and the clinics that serve those with nowhere else to go. These doctors may well make the clever diagnosis that eventually gets the patient referred to the expert in the glittering tertiary-care center.

DOCTORS' SCHEDULES

PEOPLE ALWAYS ASK WHETHER celebrities get better medical care. I think celebrities do get good care when they seek out board-certified, experienced doctors who are affiliated with good medical centers—following just the guidelines I've tried to explain in these articles. For example, I think President George Bush made a wise choice when he consulted Dr. Charles Christian, physician-in-chief at the Hospital for Special Surgery, an internationally known expert, about his hyperthyroidism.

However, some celebrities like to be stroked, and the doctor who can take hours from a busy practice, be ever-available, and make house calls for the sniffles may not be a leader in the profession.

Busyness of the doctor is a judgment call. "I'm always leery of department chairmen. They're always so busy and they travel so much," said a doctor who's eminent himself. Yet many of the most senior doctors insist on keeping time for the part of medicine they love most—caring for patients. Among them are President David Skinner of New York Hospital (a thoracic surgeon), President John W. Rowe of Mount Sinai (a geriatrics expert), Dean Saul Farber of New York University School of Medicine (an internist), and Columbia-Presbyterian's chief medical officer, Dr. Harold Dick (an orthopedic surgeon).

If you do have something serious that requires expert attention—that usually means heart trouble, cancer, a threat of blind-

GETTING TO KNOW YOUR DOCTOR

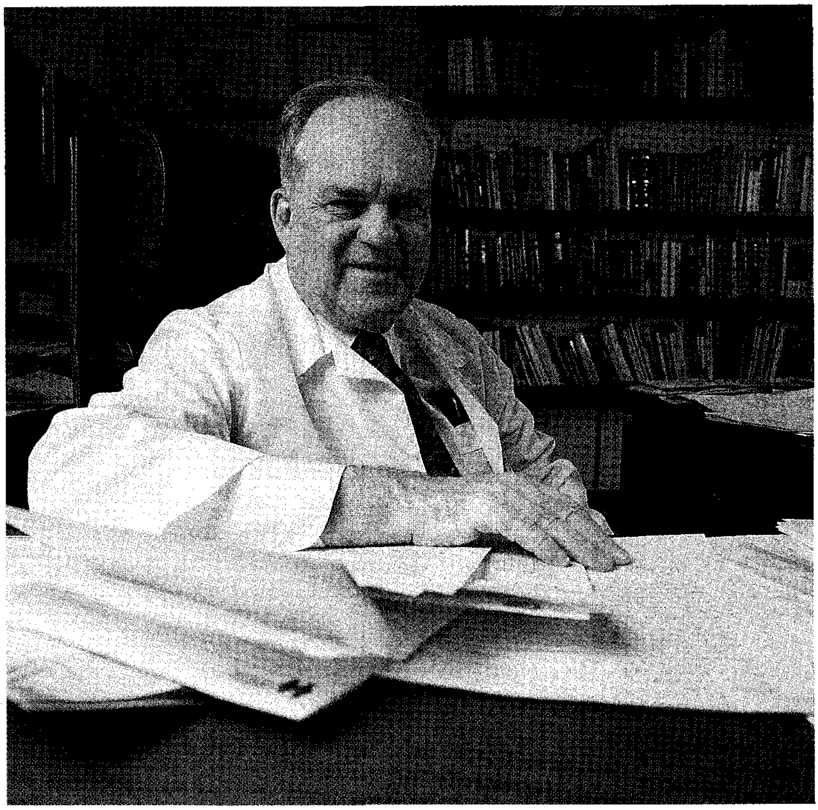
GETTING ALONG WITH YOUR PHYSICIAN is particularly important in primary care, where you'll have a long-term relationship. You should think alike, respect each other, and share the same views. Communicaton is vital in order for you to make informed decisions about your life. Your doctor should be prepared to talk with you in language you understand, to encourage you in good health habits, to explain medication regimens or treatment choices, and to listen to you. The doctor-patient relationship is a partnership.

"I've never been charged for a get-acquainted visit with a prospective doctor in which I ask about his or her qualifications, expectations in medical care, my general health. Such visits should be more common," says Martha Orr, executive director of the New York State Nurses Association.

Pediatricians often offer prospective patients the opportunity to have a short get-acquainted visit for a fee that's less than for an office visit—usually $50 in Manhattan, according to Levin of the Center for Medical Consumers.

Another way to meet a prospective physician is to attend the frequent lectures, health fairs, open houses, and information programs that many hospitals offer free or at modest cost. For example, New York Hospital has several annual symposia at which doctors speak on popular health topics. Beth Israel Medical Center's Karpas Health Information Center offers similar talks. Such meetings give consumers an opportunity to meet and talk with doctors and to get some sense of their temperament and personality.

Research associate: Victoria Pesce

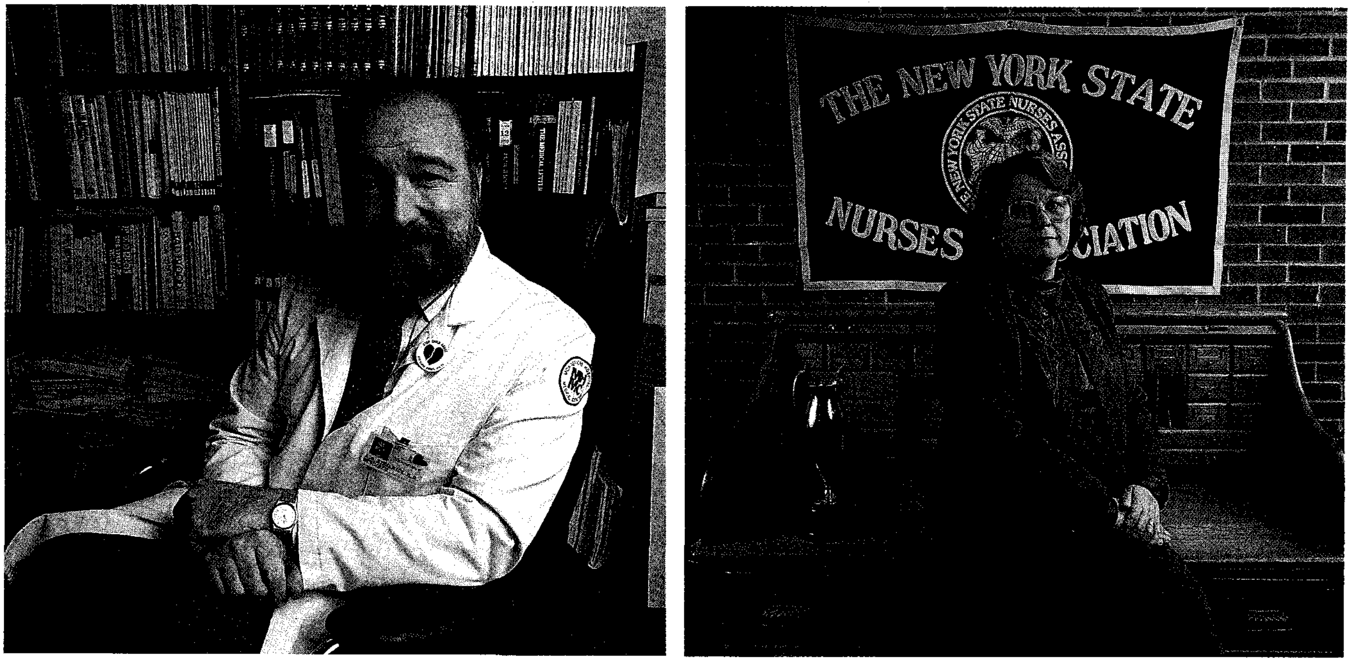


Robert Maass/Sipa

DR. LAURENCE FINBERG

Chairman of Pediatrics, SUNY Brooklyn

"Pediatricians have a different role from other doctors," he says. "They're into preventive things—immunizations, advice on development, nutrition, discipline, accident prevention. They should spend a lot of time with the mother and with the child as he or she grows older." Thus, in choosing a pediatrician, parents should seek someone who's accessible and easy to talk to.



DR. HAL STRELNICK; MARTHA ORR, R.N.

Montefiore Medical Center; New York State Nurses Association

‘Family physicians are a new generation of residency-trained physicians dedicated to disease prevention, health promotion, and caring for the whole individual and family,” says Strelnick. And Orr points out, “Patients should be viewed as partners in care, not as passive recipients. That’s what they want—if they’re not too timid to ask for it.”

ness, or a pregnancy problem—pull out all the stops. Call your well-connected second cousin. Pester the public-affairs department. Call the hospital department chairman. Hell, call the president of the hospital. But you may not need to. People in the crisis business are set up to accommodate urgent calls. While a Fifth Avenue dermatologist may say, “Six months for an appointment,” a cancer surgeon may say, “Next week.”

A SAVVY CONSUMER’S QUESTIONS

BEFORE YOU VISIT YOUR DOCTOR, MAKE A LIST OF THE questions you want to ask. Write down the answers; people often get confused about what they were told. The more serious the problem, the more likely it is that even highly intelligent people will not remember what was said. So . . . take a spouse or a friend with you who can take notes and ask follow-up questions.

If your problem is serious and difficult choices must be made, try to enlist a medically knowledgeable family member or friend to help you negotiate the system and talk to the experts in their own language—a doctor, nurse, dentist, medical technician, or medical administrator who won’t be intimidated by white coats.

When it comes to treatment, says Dr. Dick of Columbia-Presbyterian, “the first time around generally gets the best results. Medical centers get the complicated revision cases, such as doing a second joint replacement when there have been problems with the first.”

Ask your doctor, “How do you handle emergencies when I need to reach you?” Most doctors build a certain amount of air into their schedules to take care of emergencies in their regular patients. If you have a real emergency (see box on what is an emergency, page 64) after hours, don’t hesitate to call your doctor. You should be called back by the doctor or a colleague within a reasonable time—say, an hour. If the emergency threatens life or limb, first call 911 and then call your doctor.

Ask your doctor, “Who covers for you on nights and weekends?” Doctors usually arrange with one or more colleagues to cover their practices during nights, weekends, and vacations.

Ask your doctor, “How many of these procedures have you done?” When it comes to new procedures that weren’t taught in medical school, such as laparoscopic cholecystectomy, the new technique for removing the gallbladder through a few tiny incisions, you want to know how experienced he or she is at doing it. There is a learning curve for any new procedure. A surgeon at a major teaching hospital who did not want his name used estimated that the learning curve for laparoscopic cholecystectomy was 40 to 50 procedures. Although you don’t want to be No. 1 for a new procedure, the tough choice is when being No. 1 is your only chance.

Ask your doctor, “How often do you do this procedure?” You want somebody to whom this is practiced routine, not an exciting challenge. An informal survey of physicians suggests that your doctor should do a procedure at least two or three times a week (for major surgery) in order to stay in practice. Several studies have shown that mortality rates are lower at institutions and with surgeons who do the procedure frequently.

Ask your doctor, “How often is this procedure done in your hospital?” The more often it’s done, the more experienced other staff members will be in assisting at the operation and in caring for you afterward.

Ask your doctor, “What is your success rate with this operation?” and “What is your rate of complications with this procedure?”

Ask your doctor, “If you’re recommending this new procedure, what are its advantages over the old-fashioned way?” Lasers, laparoscopes, balloon catherizations, and various implants are new approaches that have attracted publicity. Patients get the idea that these new procedures are always easier, faster, cheaper, and you can go home in the afternoon. Not necessarily true. Sometimes a new procedure may be much more costly but may offer very little advantage over the older method. Check out all the treatment methods—side effects, recovery time, and costs—before you decide.

Ask your doctor, “What happens if I do nothing?” Not every condition needs treatment right now.

Getting referrals from friends or family members who have similar attitudes can be a good way to find a doctor, particularly if the people you ask have had a similar problem that the doctor has successfully treated, says Levin. However, before you decide on the doctor, you should learn about his or her credentials and hospital affiliation.

CHECKING CREDENTIALS

YOU CAN ASK YOUR DOCTOR ABOUT HIS OR HER QUALIfications, but many people are shy, or they may want to check on a doctor they have heard recommended before making an appointment. (You can check New York State licensure by calling 1-800-342-3729; you can check board certification by calling the American Board of Medical Specialties at 1-800-776-CERT). There are several standard references on physician credentials which will reveal a doctor's background.

The easiest to use is the seven-volume American Board of Medical Specialties reference work, the *ABMS Compendium of Certified Medical Specialists,* Third Edition, 1990. It lists board-certified physicians alphabetically by specialty, geographically by specialty, and also lists physicians with subspecialty qualifications. Information is provided by the different boards, and only a few physicians have asked for their names to be excluded.

Directory of Medical Specialists, published by Marquis Who's Who, lists physicians geographically by specialty, which may make it more difficult to locate a doctor. The Medical Society of the State of New York also publishes a directory (*Medical Directory of New York State,* Volume LXII, 1990–1992), and the American Medical Association publishes the four-volume *American Medical Directory,* which lists both AMA members and other physicians. It includes name and address, medical school attended, year licensed, specialty and certification, and type of practice. These books should be available in large libraries.

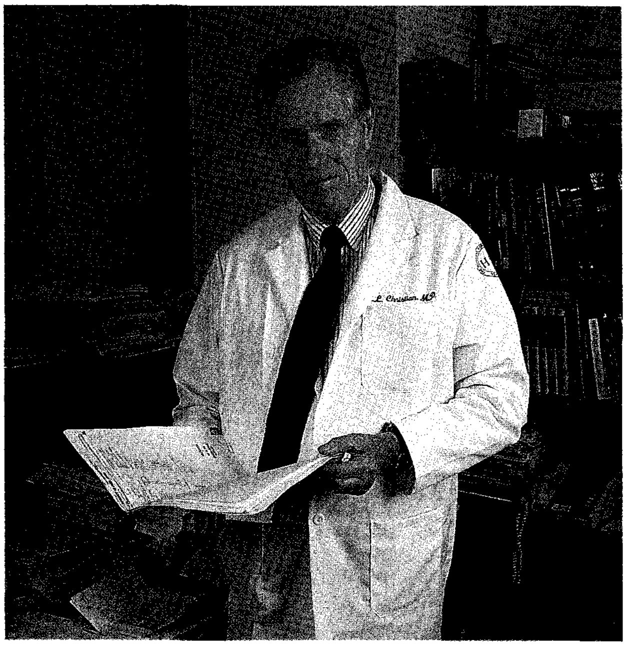
How do you interpret the information you find in these references? (For a sample entry from the *ABMS Compendium,* see box, page 76.) Martha Orr says, "If your doctor graduated from an offshore medical school and did a residency in a rural hospital no one has ever heard of, I'd be leery of him, in comparison with a doctor who's graduated from a topflight U.S. medical school like Harvard or Duke and done a residency at a well-known medical center whose name you recognize. But the opposite is also true. If your doctor graduated from a Third World medical school but managed to get a residency at an outstanding U.S. medical school, that's a sign he's survived the cut in the highly competitive world of medicine and may be a highly skilled doctor."

BAD APPLES

IS YOUR DOCTOR A BAD APple? You can check *9479 Questionable Doctors,* published by the Public Citizen Health Research Group in May 1991. It should be available in large libraries, or you can order a copy from this Washington group by calling 202-833-3000 or by writing the group at 2000 P Street N.W., Washington, D.C. 20036. The book lists doctors who have been disciplined by the states or the federal government.

Bad apples are also listed in the new National Practitioner Data Bank, but the information is not available to the public. However, hospitals are required to check all staff doctors or doctors with hospital privileges with the data bank every two years. They must also inform the data bank about changes in a doctor's status: for example, if his hospital privileges have been withdrawn.

What recourse do you have if you feel your doctor has not practiced honestly or competently? You may be able to sue for malpractice, of course, but you can also report the doctor to the New York State Department of Health's Office of Professional Medical Conduct. "We take all complaints seriously, and we investigate them," says spokeswoman Frances Tarlton. She stresses that the office does not handle complaints about fees. Examples of medical misconduct include gross incompetence or negligence; practicing while impaired by substance abuse or mental or physical disability; refusing to provide care because of race, creed, color, or ethnic origin; guaranteeing a cure; failing to make a patient's records available to the patient or to another physician on the patient's request; performing services not authorized by the patient; filing a false report or not filing a legally required report; ordering excessive tests or treatment; promoting the sale of services, goods, or appliances or drugs in a manner that exploits the patient; and abandoning or neglecting a patient in need of immediate care. Doctors and other health professionals are required to report misconduct; they can be disciplined themselves if they do not report a bad apple.



James Hamilton

DR. CHARLES CHRISTIAN

Physician-in-chief, Hospital for Special Surgery

"The great advantage of a specialty hospital is that its experience, high volume, and emphasis on research keep its physicians abreast of what's newest in the field," says Dr. Christian, who has been a consultant on the care of President Bush. "The more often you deal with a problem, the higher the level of success."

A written complaint must be made to the New York State Department of Health, Office of Professional Medical Conduct, Corning Tower, Room 438, Empire State Plaza, Albany, New York 12237. Reports are kept confidential. If there is sufficient evidence, the office will investigate the complaint, and the consumer will be informed of the final determination. In 1990, the health department issued disciplinary actions against 128 physicians. It revoked or suspended their licenses or placed restrictions on their practices.

With the best doctor in the world, you may still have problems. What do patients do wrong? Says New York University School of Medicine's Saul J. Farber, "They're not compliant with instructions. They don't follow up. They ignore advice. They delay procedures. They convince themselves it will go away when it won't—it will get worse. They're afraid of becoming aware of what the problem is. We all do that. The worst patients are doctors."

EMERGENCY!

What's a real emergency, and when you're in the midst of one, what do you do about it? When to worry—and where you can get help

THERE ARE EMERGENCIES, AND then there are problems that need attention soon. Emergency-medicine specialists divide these problems into "emergent" (heart attacks, gunshot wounds, trauma, and the like, which must be dealt with immediately), "urgent" (which need to be dealt with in an hour or two—broken bones, sprained ankles, cuts that need stitching), and "nonurgent" (like an earache or a sore throat, which can wait 24 hours).

According to the American College of Emergency Physicians, these are among the warning signs of a medical emergency:

- Fainting
- Pain or pressure in the chest or upper abdomen
- Sudden dizziness, weakness, or a change in vision
- Difficulty in breathing or shortness of breath
- Severe or persistent vomiting
- Suicidal or homicidal feelings

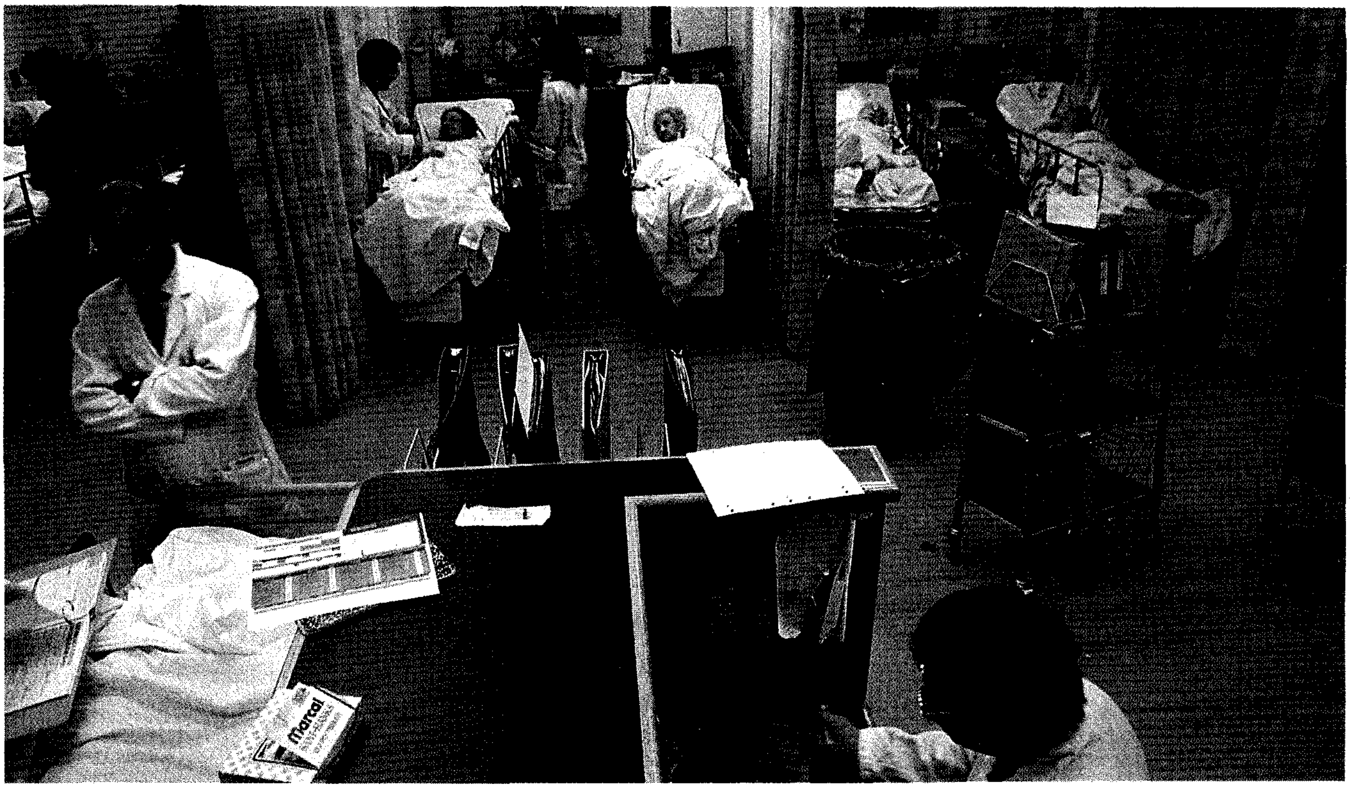
If any of these physical symptoms are accompanied by uncomfortable pressure, fullness, or squeezing pain in the center of the chest lasting two minutes or longer, or if pain spreads to the shoulders, neck, or arms, the ACEP counsels, you may be experiencing a heart attack and should seek immediate medical attention.

Other emergencies include accidents, burns, broken bones, severe bleeding, seizures, high fever, head injuries, neck or spinal injury, electric shock, poisoning, sudden allergic reactions (for example, to an insect bite), and rape or other abuse.

In an emergency, call 911. Try to speak calmly and clearly. Give your name, address (specify where the entrance to your building is, and give the apartment number or floor), phone number, and the location of the victim. Don't hang up until the dispatcher tells you to. Additional information may be needed. If there is someone else around, send him or her down to the ground floor to hold an elevator and meet the Emergency Medical Services team when it arrives.

Not all hospital emergency rooms have chosen to be designated as part of the EMS system; to be a 911 hospital requires a certain level of experienced staff at all times. Trauma centers must be able to provide more specialized care than the 911 hospitals at all times. On the list of 911 receiving hospitals below, those marked with an asterisk are also designated by the American Heart Association New York City Affiliate as Emergency Heart Care Stations, providing AHA/NYC–approved care for heart attacks.

If you call 911, an EMS ambulance



9:30 ON A SUNDAY NIGHT

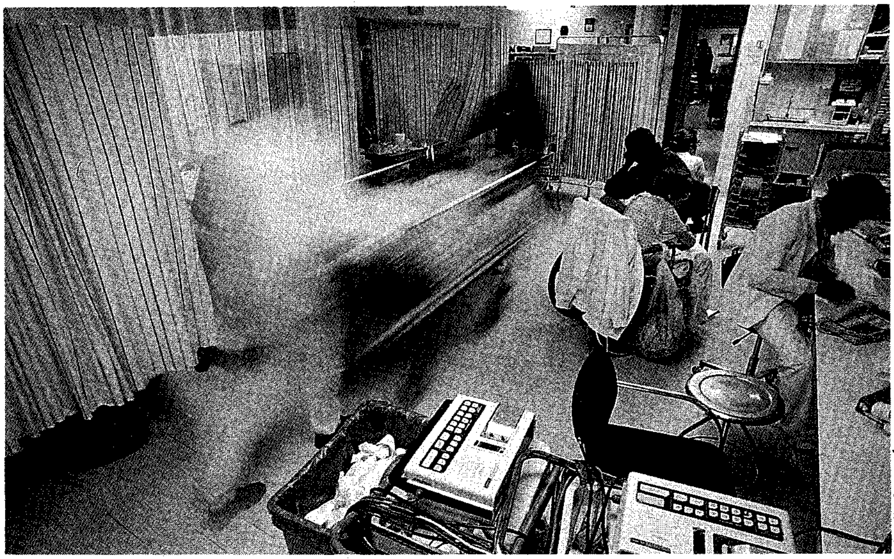
In the emergency room, Maimonides Medical Center, Brooklyn

Maimonides—a 705-bed teaching hospital in Borough Park affiliated with the State University of New York Health Science Center—has opened a new intensive-care unit for heart-surgery patients. Maimonides is a 911 receiving hospital and an American Heart Association heart-care station; its emergency room received 56,000 visits in 1989.

(staffed by either two emergency medical technicians or two paramedics, who have even more training than the technicians) will take you to the nearest hospital that's appropriate for handling your problem. You can ask to be taken to the hospital where your doctor is affiliated, but it's up to the EMS crew to make the decision—based on your problem, the distance to the hospital, and how busy they are. If you have an emergency, call 911 first, then call your doctor. If you know which emergency room you're being taken to, have your doctor call there; if you don't know, have the emergency-room staff call your doctor. If you routinely take any medication, try to bring it in. Knowing your history and any medications you are taking can be very helpful to the ER staff.

Once in an emergency room, you'll be seen by a triage staffer, who will determine the severity of your problem. A hospital can refuse to treat you only if you've been evaluated by a doctor who determines that your problem does not require treatment. However, if you have a trivial problem, you can expect to wait a long time while people with more serious problems are attended to.

Besides obvious 911 emergencies, there are problems that need to be taken care of soon—a bad case of flu, a sprained ankle, a cut that may need a stitch. If you have a family doctor, call the office. Someone should be covering for your doctor and will tell you what to do. If you don't have a family doctor, it's a good idea to check out the emergency rooms in hospitals near where you live and work. Many New York hospitals are proud of their recently renovated, enlarged, and upgraded emergency rooms. Some have set up "express lines" or walk-in clinics (also called ambulatory-care or screening clinics) to handle immediate but not emergency problems.



Charlie Samuels

ON A RELATIVELY PEACEFUL MONDAY AFTERNOON

In the emergency room, Booth Memorial Medical Center, Queens

Booth—a teaching hospital, in Flushing, affiliated with New York University School of Medicine—claims it has the most active (50,000 visits a year) non-municipal-hospital emergency room in Queens. It is a 911 receiving hospital, an American Heart Association heart-care station, and a trauma center offering 24-hour operating-room, radiology, anesthesiology, and lab coverage.

HOW TO BE A SAVVY MEDICAL CONSUMER

MANHATTAN

911 RECEIVING HOSPITALS

*__Bellevue Hospital Center,__ First Avenue at 27th Street
*__Beth Israel Medical Center,__ 10 Nathan D. Perlman Place (First Avenue at 16th Street)
*__Beth Israel North,__ 170 East End Avenue, at 87th Street
*__Cabrini Medical Center,__ 227 East 19th Street
*__Columbia-Presbyterian Medical Center,__ 622 West 168th Street; Allen Pavilion, Broadway at 220th Street;
*__Harlem Hospital Center,__ 506 Lenox Avenue, at 135th Street
*__Lenox Hill Hospital,__ 100 East 77th Street
*__Metropolitan Hospital Center,__ 1901 First Avenue, at 97th Street
*__Mount Sinai Medical Center,__ 1 Gustave L. Levy Place (Madison Avenue and 99th Street)
*__New York Downtown Hospital,__ 170 William Street
*__New York Hospital–Cornell Medical Center,__ 525 East 68th Street
*__North General Hospital,__ 1919 Madison Avenue, at 123rd Street
*__Roosevelt Hospital,__ 428 West 59th Street
*__St. Clare's Hospital and Health Center,__ 415 West 51st Street
*__St. Luke's Hospital Center,__ Amsterdam Avenue and 114th Street
*__St. Vincent's Hospital and Medical Center,__ 153 West 11th Street

TRAUMA CENTERS

Bellevue Hospital Center; Harlem Hospital Center; New York Hospital–Cornell Medical Center; St. Luke's Hospital; St. Vincent's Hospital & Medical Center

BURN CENTERS

Harlem Hospital; New York Hospital–Cornell Medical Center

THE BRONX

911 RECEIVING HOSPITALS

*__Bronx Municipal Hospital Center,__ Pelham Parkway South and Eastchester Road
*__Bronx-Lebanon Hospital Center, Concourse Division,__ 1650 Grand Concourse; *__Fulton Division,__ 1276 Fulton Avenue
*__Lincoln Medical and Mental Health Center,__ 234 East 149th Street
Montefiore Medical Center, 111 East 210th Street
*__North Central Bronx Hospital,__ 3424 Kossuth Avenue
Our Lady of Mercy Medical Center, 600 East 233rd Street
*__St. Barnabas Hospital,__ 4422 Third Avenue

TRAUMA CENTERS

Bronx Municipal Hospital Center; Lincoln Medical and Mental Health Center

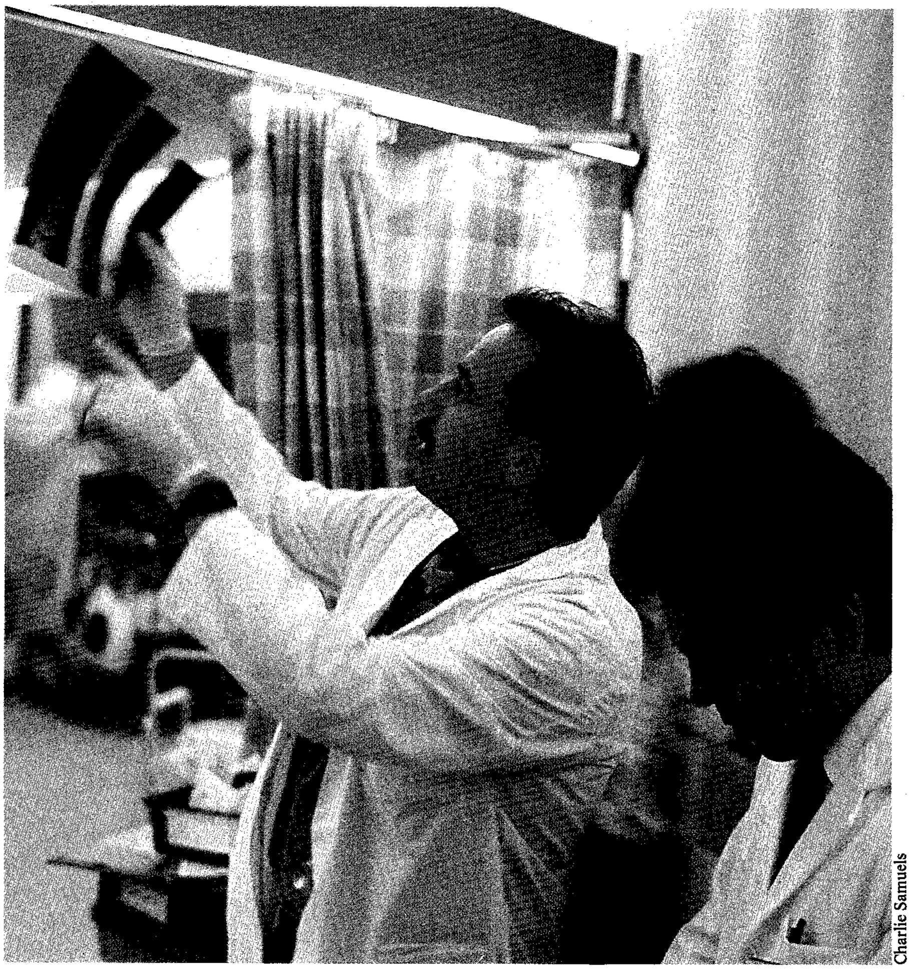
BURN CENTER

Bronx Municipal Hospital Center

OTHER EMERGENCY HEART STATIONS

These hospitals, while not 911 Receiving Hospitals, are American Heart Association/New York City–designated Emergency Heart Care Stations:

*__Union Hospital of the Bronx,__ 260 East 188th Street
*__Westchester Square Medical Center,__ 2475 St. Raymond's Avenue



Charlie Samuels

LATE ON A MONDAY NIGHT

In the emergency room, St. Vincent's Medical Center of Richmond

Every other day, this 911 receiving hospital on Staten Island operates as a trauma center, with a special team on the premises to receive the critical cases—gunshot wounds, injuries from auto crashes, and the like (the trauma center on alternate days is the North Site of Staten Island University Hospital). At work here, Drs. Mark Magariello and Edward Adrian. St. Vincent's is a 440-bed teaching hospital affiliated with New York Medical College.

BROOKLYN

911 RECEIVING HOSPITALS

***The Brookdale Hospital,** Linden Boulevard at Brookdale Plaza

***The Brooklyn Hospital Center, Caledonian Campus,** 100 Parkside Avenue; ***Downtown Campus,** 121 DeKalb Avenue

***Coney Island Hospital,** 2601 Ocean Parkway

***Interfaith Medical Center, Jewish Hospital Site,** 555 Prospect Place: ***St. John's Episcopal Site,** 1545 Atlantic Avenue

***Kings County Hospital Center,** 451 Clarkson Avenue

***Long Island College Hospital,** 340 Henry Street

***Lutheran Medical Center,** 150 55th Street

***Maimonides Medical Center,** 4802 Tenth Avenue

Methodist Hospital, 506 Sixth Street

***St. Mary's Hospital of Brooklyn,** 170 Buffalo Avenue

***Woodhull Medical and Mental Health Center,** 760 Broadway

TRAUMA CENTERS

Brookdale Hospital; Kings County Hospital

OTHER EMERGENCY HEART STATIONS

While not 911 Receiving Hospitals, these are Emergency Heart Care Stations:

***Kings Highway Hospital,** 3201 Kings Highway

***Victory Memorial Hospital,** 699 92nd Street

***Wyckoff Heights Hospital,** 374 Stockholm Street

⊕ HOW TO BE A SAVVY MEDICAL CONSUMER ⊕

QUEENS

911 RECEIVING HOSPITALS

***Astoria General Hospital,** 25–10 30th Avenue, Astoria

***Booth Memorial Medical Center,** 56–45 Main Street, Flushing

***City Hospital Center at Elmhurst,** 79–01 Broadway, Elmhurst

***Flushing Hospital Medical Center,** 4500 Parsons Boulevard, Flushing

***Jamaica Hospital,** 89th Avenue and Van Wyck Expressway

***Long Island Jewish Medical Center,** 270–05 76th Avenue, New Hyde Park

Mary Immaculate Hospital, 152–11 89th Avenue, Jamaica

***Peninsula Hospital Center,** 51–15 Beach Channel Drive, Far Rockaway

Queens Hospital Center, 82–68 164th Street, Jamaica

St. John's Episcopal Hospital, 327 Beach 19th Street, Far Rockaway

St. John's Queens Hospital, 90–02 Queens Boulevard, Elmhurst

TRAUMA CENTERS

Booth Memorial Medical Center; City Hospital, Elmhurst; Jamaica Hospital

OTHER EMERGENCY HEART STATIONS

While not a 911 Receiving Hospital, this is an Emergency Heart Care Station:

***St. Joseph's Hospital, Catholic Medical Center of Brooklyn and Queens,** 158–40 79th Avenue, Flushing

STATEN ISLAND

911 RECEIVING HOSPITALS

***Bayley Seton Hospital, North Site,** 75 Vanderbilt Avenue

***St. Vincent's Medical Center of Richmond,** 355 Bard Avenue

***The Staten Island University Hospital, North Site,** 475 Seaview Avenue; ***South Site,** 375 Seguine Avenue

TRAUMA CENTERS

St Vincent's Medical Center and Staten Island University Hospital, North Site, share trauma-center designation

OTHER EMERGENCY HEART STATIONS

While not a 911 Receiving Hospital, this too is an Emergency Heart Care Station:

***Doctors' Hospital of Staten Island,** 1050 Targee Street

REFERRALS: HOSPITALS' DOCTOR LINES

If you're seeking a doctor, it's smart to call a referral line operated by a hospital where you'd want to be treated if you became seriously ill

THE REFERRAL LINE FOR EACH of the hospitals listed below provides the names of doctors affiliated with that hospital—not, needless to say, its competitors. Most lines operate weekdays from about 9 A.M. to about 5 P.M.; some are open longer.

Beth Israel Medical Center, First Avenue at 16th Street, Manhattan. The patient-referral number (420-4000) provides data on 300 doctors in most specialties—about 75 percent of the hospital's active staff. Doctors are board-certified or board-eligible. Information available includes credentials, age, years in practice, specialty, location, office hours, other affiliations, and fees.

Beth Israel Hospital North, 170 East End Avenue, at 87th Street, Manhattan. The patient-referral number (870-9262) lists more than 200 doctors. All are board-certified or board-eligible. Before doctors are listed, their applications are reviewed by the chief of their department. The information includes hours, specialty, languages spoken, age, fees, and insurance accepted.

The Brookdale Hospital Medical Center, Linden Boulevard at Brookdale Plaza (Canarsie/Brownsville), Brooklyn. Prospective patients should call (718) 240-5000 and ask for the appropriate department for information on staff doctors.

The Brooklyn Hospital Center: Downtown Campus, 121 DeKalb Avenue; Caledonian Campus, 100 Parkside Avenue. The patient-referral number (718-4-CHOICE) has information on 130 doctors in most specialties—about half of the staff. All are board-certified or board-eligible and are screened about attitudes and style of practice. Information available includes years in practice, where licensed, other affiliations, specialties, languages spoken, payment requirements, office hours, office's handicapped accessibility.

abrini Medical Center, 227 East 19th Street, Manhattan. The patient-referral number (533-9140) provides data on all 674 doctors on staff. Call this number or visit the Health Exchange (247 Third Avenue, at 0th Street) to find a Cabrini doctor. All are board-certified or board-eligible. Information includes specialty and subspecialty.

Columbia-Presbyterian Medical Center: The Presbyterian Hospital, 622 West 168th Street; the Allen Pavilion, 5141 Broadway, at 220th Street; and Columbia-Presbyterian East Side, at 38 East 61st Street, Manhattan. The patient-referral number (305-5156) has the names of more than 800 of the 1,500 doctors on staff (including dentists and psychiatrists). Up to three names are given, as well as information about the doctor's specialty, subspecialty, medical school, board certification, insurance accepted, languages spoken, admitting privileges, special office hours, whether house calls are made, nearby public transportation, and office's handicapped accessibility.

Hospital for Joint Diseases, 301 East 17th Street, Manhattan (598-6727). A medically trained staffer provides names of specialists who treat joint, bone, nerve, or muscle problems—125 rheumatologists, neurosurgeons, orthopedic surgeons, and neurologists. All are board-certified. Information includes office hours, fees, and credentials.

INFORMATION CENTER

Hank Morgan

DOING MEDICAL RESEARCH

At Lenox Hill Hospital

Members of the public may call or visit the hospital's Health Education Center, Lexington Avenue at 76th Street, open on weekdays. The center offers some 300 brochures on health topics; free screenings (blood pressure, glaucoma, hearing); special education programs; and a relaxation booth. The staffer behind the desk is Alison Haber.

Hospital for Special Surgery, 535 East 70th Street, Manhattan (606-1555). There are more than 40 board-certified orthopedists, rheumatologists, and sports-medicine doctors available for the diagnosis and treatment of musculoskeletal conditions like arthritis, lupus, sports injuries, back pain, and other rheumatologic or orthopedic ailments. The referral operator can set up an appointment over the phone. Information given includes specialty, interests, office hours, some insurance information, and nearest public transportation.

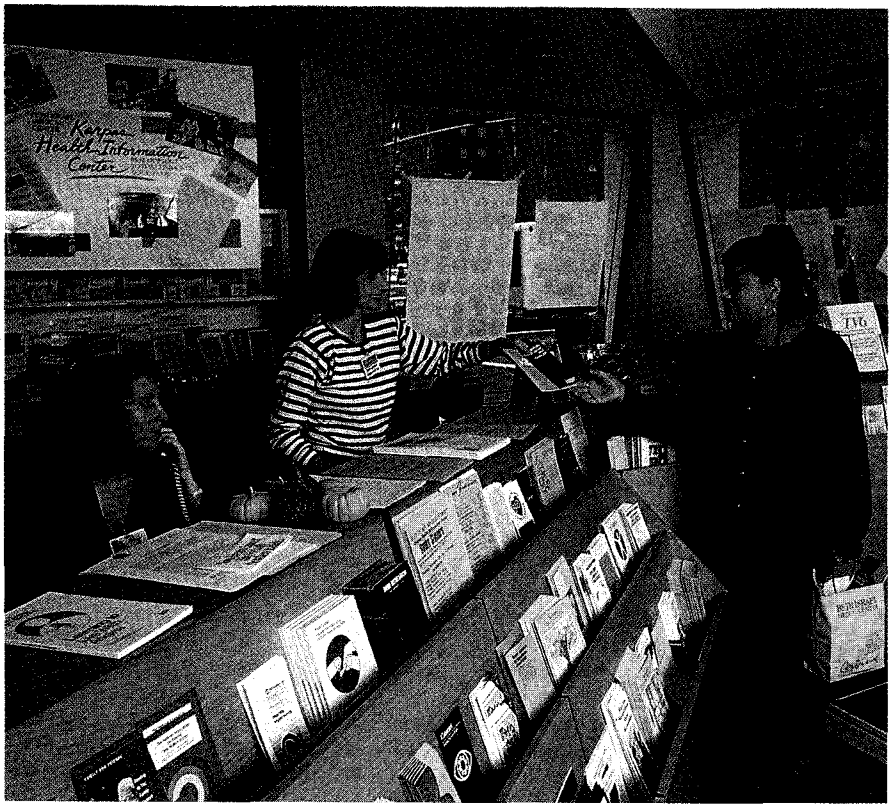
Lenox Hill Hospital, 100 East 77th Street, Manhattan. The patient-referral number (439-2046) provides information on 550 of the hospital's 840 doctors. All are board-certified or board-eligible. Information available includes specialty, accreditation, and medical school.

The Long Island College Hospital, corner of Atlantic Avenue and Hicks Street (Brooklyn Heights–Cobble Hill), Brooklyn. The patient-referral number (718-780-1111) lists more than 200 doctors; there are 455 active doctors on staff. All are board-certified or board-eligible. The counselor who takes calls will provide the name of two doctors who meet the caller's requirements as to desired location and specialty. The caller is also told about the doctors' medical schools, hospitals where they interned and did their residencies, insurance accepted, ages, languages spoken, nearest public transportation, offices' handicapped accessibility, and initial fees.

Lutheran Medical Center, 150 55th Street, Bay Ridge, Brooklyn. The patient-referral number (718-630-RXRX) lists the names of 400 doctors. Information offered includes doctor's board certification, office's handicapped accessibility, nearest public transportation, payment and insurance information, age, languages spoken, fees. The staff tries to match patients with doctors whose practice style and philosophy seem appropriate.

Maimonides Medical Center, 4802 Tenth Avenue, Borough Park, Brooklyn. Call the Department of Medicine (718-283-7071) to get the names of staff doctors in any department. All of the 450 doctors are available for referral.

Manhattan Eye, Ear, & Throat Hospital, 210



Hank Morgan

FINDING THE ANSWERS

Beth Israel Medical Center's Karpas Health Information Center

The information specialists behind the desk—Susan Brindisi and Sylvia Lichtman—are among those at the center, First Avenue at 18th Street, who provide brochures and answer the public's questions about health matters. The Karpas Center, which is open on weekdays, also offers free health lectures and publishes a free newsletter, *Healthline.*

East 64th Street, Manhattan. More than 400 otolaryngologists (ear, nose, throat doctors), ophthalmologists (eye doctors), and plastic surgeons are available for referrals. All are board-certified in their specialty. Callers are advised to call the main switchboard (838-9200) and ask for the desired department. An administrator will provide several names, matching caller's needs and location. Other information includes subspecialty and credentials.

Memorial Sloan-Kettering Cancer Center, 1275 York Avenue, at 68th Street, Manhattan. The Patient Referral Service (1-800-525-2225) is staffed by specially trained oncology nurses who will make appointments for patients on the basis of symptoms or desired services. All 205 doctors listed with the service—about 50 percent of the full-time staff—are board-certified or board-eligible. Other information includes public transportation and nearby hotel accommodations. Also, the *Memorial Sloan-Kettering Physician Directory* is available free by writing the Department of Public Affairs, 1275 York Avenue, New York, New York 10021. The directory, arranged by specialty, lists doctors' phone numbers, title, medical school, where residency was done, fellowships, board-certifications, and clinical expertise.

The Methodist Hospital, 506 Sixth Street, Park Slope, Brooklyn. The patient-referral number (718-499-CARE) lists more than 350 of the hospital's 600 doctors, in most specialties. Callers get the names of doctors who fit their geographic and specialty needs. Information includes specialty, subspecialty, office hours, board certification, memberships, insurance information, office's handicapped accessibility, whether the doctor makes house calls, and languages spoken.

Montefiore Medical Center: Henry and Lucy Moses Division, 111 East 210th Street, the Bronx; the Weiler Hospital Division, 1825 Eastchester Road, the Bronx. Referrals are made through the Attending Staff Office at each of the hospital divisions (920-4010 and 904-3441). All doctors with admitting privileges to the medical center—approximately 1,200 at the Moses Division and 700 at Weiler—are available to callers, who receive names according to the specialty and geographic area requested.

The Mount Sinai Medical Center, One Gustave Levy Place, Fifth Avenue at 100th Street, Manhattan. The patient-referral number (1-800-MD-SINAI) provides information on more than 700 of the 1,500 doctors. All are either board-certified or board-eligible. The line is answered by a registered nurse, who makes referrals on the basis of patient symptoms, location, and any other needs of the caller. Callers are given two or more doctors' names, plus information on the doctor's specialty, board certification, years in practice, licensing, and other affiliations.

The New York Eye and Ear Infirmary, 310 East 14th Street, Manhattan. Call the main desk (979-4000) for a referral to more than 360 otolaryngologists, ophthalmologists, and plastic surgeons. Ninety percent of the doctors are board-certified in their field. Usually, two or three names are given, along with address, phone number, subspecialty, and payment information.

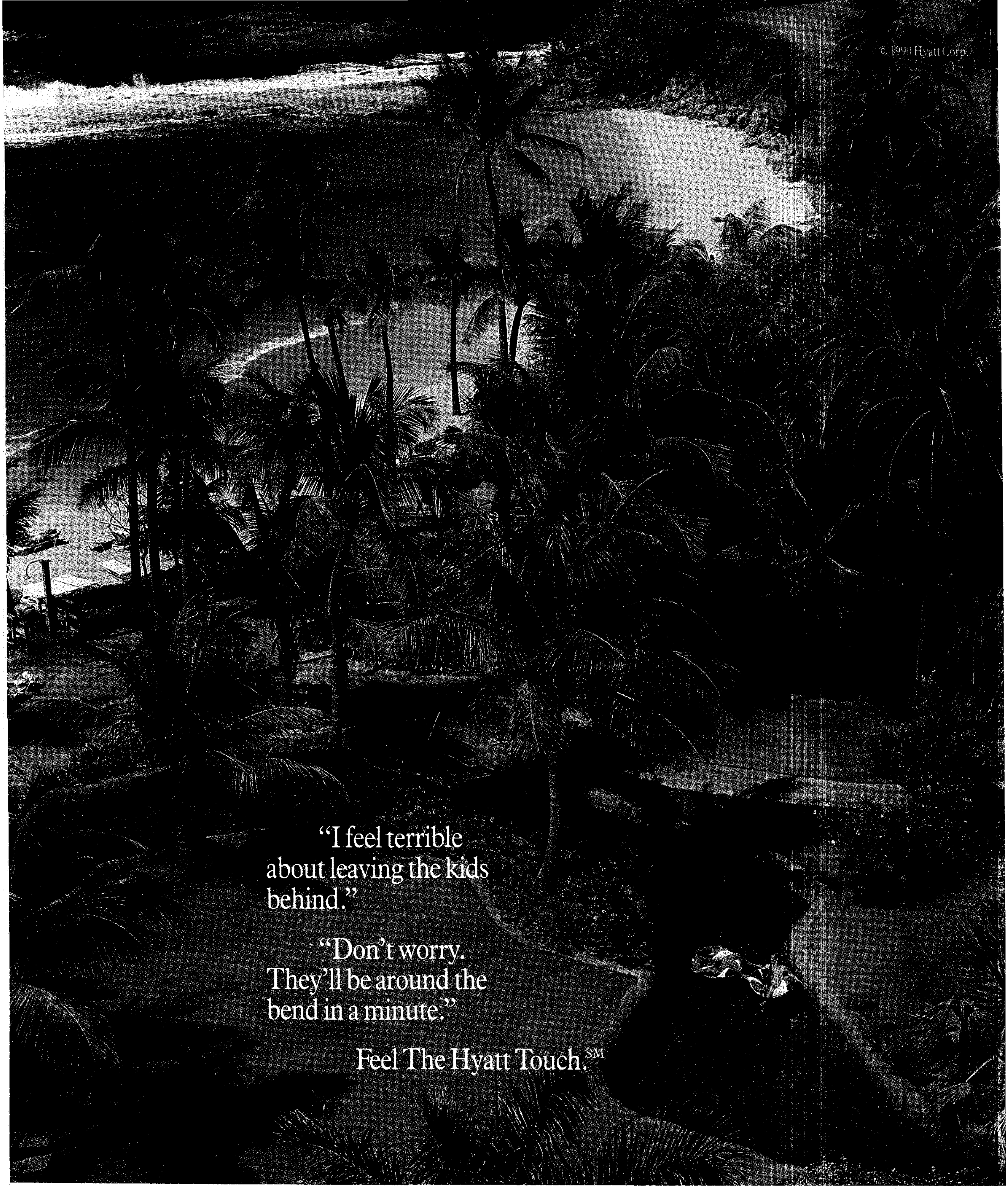
New York Hospital, 525 East 68th Street, Manhattan. The patient-referral service (1-800-822-2NYH) gives callers access to 1,000 of the 1,400 staff doctors. All are board-certified or board-eligible. A registered nurse answers calls and can provide information about the doctor's location, board certification, years in practice, fees, and languages spoken, and will mail a directory on request.

New York University Medical Center, 550 First Avenue, at 33rd Street, and Tisch Hospital, 560 First Avenue, at 33rd Street, make referrals through individual departments. Call (263-7300) to speak with the chief of the appropriate department for a referral.

St. Luke's–Roosevelt Hospital Center, Amsterdam Avenue at 114th Street; the Roosevelt Hospital Division, 428 West 59th Street, Manhattan. The New York Doctor Line (876-5432) lists 400 doctors, all board-certified or board-eligible. Before a doctor is listed, the application is reviewed by the director of services; the computerized listing stores more than 25 pieces of information on each doctor, including board certification, location, fees, and office hours.

St. Vincent's Hospital and Medical Center of New York, 153 West 11th Street, Manhattan. The Doctor Directory number (790-1111) has names of more than 300 doctors—about half the staff. All have been recommended by their medical director. Information available includes the doctor's office hours, board certification, specialties, fees, insurance accepted, languages spoken, and office hours.

State University of New York Health Science Center at Brooklyn, 450 Clarkson Avenue, East Flatbush, Brooklyn (718-MED-SUNY), provides data on more than 300 doctors, all of whom are board-certified or board-eligible. Information available includes office hours, public transportation, services and equipment, payment information, and insurance accepted.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It's so beautiful we're afraid some people will miss the point.

What kind of impression should a ball point make? The new Parker Duofold Ball Point Pen pictured below unquestionably makes a rather beautiful one. Indeed, no expense has been spared to make it so.

More to the point, however, is that looks have never been everything at Parker. Put to paper, the Duofold Ball Point will glide across the page leaving an even flow of ink. No skipping. No blobbing.

To guarantee that it will (and we do for a lifetime), we sculpt our ball points from tungsten carbide, rather than using the more common and less wear-resistant steel ball. It is the finest writing ball point in the world.

We invite you to examine the new Parker Duofold Ball Point Pen and matching propelling pencil at your nearest Parker dealer. Beauty, as they say, is in the eye of the beholder. A statement never truer than when you're making one with the new Parker Duofold Ball Point Pen.

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REFERRALS: DISEASE-ASSOCIATION LINES

If you are seeking a doctor who specializes in treating a particular disease, consult the list of organizations below

MOST OF THESE ORGANIZATIONS provide both informative literature and the names of doctors. (This list may not include all the disease associations that provide doctor referrals.) Unless noted otherwise, the services listed are free. Most lines are open weekdays from about 9 A.M. to about 5 P.M., but some are open later or on weekends also—and a few operate around the clock.

AIDS

The American Foundation for AIDS Research (719-0033) has volunteers who will answer general questions and send a 113-page treatment directory, updated every 90 days, listing clinical trials nationwide and the doctors conducting them. The directory is free to HIV–positive patients who say they cannot afford it; otherwise, it is $19.95 per issue, or $44 a year.

Gay Men's Health Crisis Hotline (807-6655) makes referrals to 30 test and treatment centers in the five boroughs and to 30 doctors who treat AIDS patients; staffers also do some counseling over the phone.

New York City Health Department AIDS Hotline (718-485-8111) answers questions, does phone counseling, refers callers to clinics offering free, confidential testing, and schedules appointments for counseling and testing at nine city test sites.

The National CDC AIDS Hotline (1-800-342-AIDS), sponsored by the federal Centers for Disease Control, provides referrals to programs in a caller's area, including test centers, support groups, and legal advocacy services. (In New York, there are some 30 such sites.) There are also hot lines for Spanish-speakers (800-344-SIDA) and for the hearing-impaired (800-243-7889).

ALCOHOLISM

Alcoholism Council/Fellowship Center of New York (979-1010) has two trained counselors available weekdays from 9 A.M. to 5 P.M. to answer questions, provide brief counseling, and make referrals to AA meetings, hospitals, and other programs. At other times, an answering machine gives numbers of crisis centers, hospital emergency rooms, and detoxification facilities in all boroughs. The council refers patients to therapists, licensed psychologists, social workers, doctors with expertise in alcoholism, and treatment facilities.

Alcoholics Anonymous, New York Inter-group (683-3900), has volunteers who direct inquirers to AA meetings.

Al-Anon/Alateen Family Group Headquarters (1-800-245-4656) offers information on self-help groups and meetings for adults and teenagers affected by a family member's drinking problem. For free information on dealing with alcoholism, write to Al-Anon/Alateen at P.O. Box 862, Midtown Station, New York, New York 10018.

ALLERGIES/ASTHMA

(See also "Lung")

The American Academy of Allergy and Immunology Physician Referral and Information Line (1-800-822-2762) will mail a list of board-certified or board-eligible academy members, with data on medical school attended, where residency was done, degrees, board certifications, specialty and regional societies, and hospital affiliations. The New York City list has about 75 members and five hospital research centers.

ALZHEIMER'S DISEASE

The Alzheimer's Association (1-800-272-3900) refers callers to its two city chapters: the New York City chapter (983-0700) and the Staten Island chapter (718-667-7110). Both chapters refer callers to diagnostic centers, respite homes, self-help groups, and family support groups. The Helmsley Alzheimer Alert Program (1-800-733-9596) locates missing Alzheimer's patients (registration fee, $25).

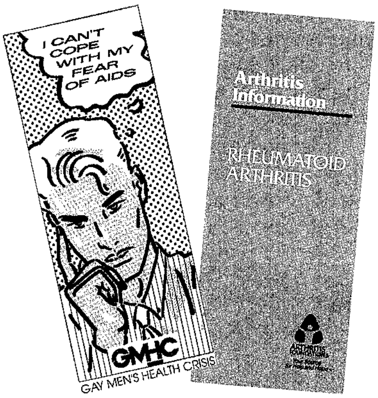
ANOREXIA/BULIMIA

The American Anorexia/Bulimia Association (734-1114) refers callers to inpatient and outpatient treatment centers in the New York area and lists more than 100 doctors, therapists, and counselors who specialize in treating eating disorders. The credentials of these specialists have been reviewed by the association's board.

✚ HOW TO BE A SAVVY MEDICAL CONSUMER ✚

ARTHRITIS

The New York Chapter of the Arthritis Foundation (477-8310) will give the names of three doctors who specialize in treating arthritis or mail a list of more than 150 specialists in New York State. Doctors on the list are board-certified or board-eligible in rheumatology and have completed courses in arthritis. The chapter also has support groups and exercise sessions.



BIRTH DEFECTS

The Greater New York March of Dimes (353-8353) sponsors seminars on prenatal care to educate the public. It also refers callers to genetic counselors, obstetricians, gynecologists, and prenatal-care providers, and will send informative brochures.

The Spina Bifida Association of America (1-800-621-3141) refers callers to its nearest chapter or to one of the association's four clinics in New York.

BLINDNESS

The American Foundation for the Blind (620-2147) refers callers to eight low-vision clinics in the five boroughs, provides names of doctors who are low-vision specialists, and will send free pamphlets.

The American Council on the Blind (1-800-424-8666) refers callers to rehab centers.

CANCER

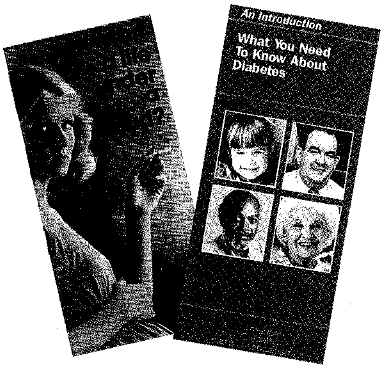
The American Cancer Society (1-800-ACS-2345) sends callers a free booklet, *Cancer*

Facts and Figures, listing six cancer institutions in New York City recognized by the National Cancer Advisory Board, a private corporation.

The Cancer Information Service of the National Cancer Institute (1-800-4CANCER) has fourteen staff members, four of them nurses, who answer questions in Spanish and English, provide the names of comprehensive clinical cancer centers in the caller's area, and send free pamphlets.

The Y-ME National Organization for Breast Cancer Information (1-800-221-2141) is a support, information, and referral service staffed by women who have had breast cancer. It refers callers to doctors, treatment centers, diagnostic centers, and support groups.

NABCO (719-0154; a tape and answering machine), 1180 Avenue of the Americas, New York, New York 10036, is a national alliance of breast-cancer organizations, including the American Cancer Society, the American College of Radiology, Cancer Care, the Preventive Medicine Institute/Strang Clinic, and the Johns Hopkins Oncology Center. It gives individuals and health organizations information on all aspects of breast cancer and promotes affordable detection and treatment. It does not offer diagnosis, treatment, or individual medical counseling, but it suggests resources to meet those needs. It prefers information requests in writing rather than by phone.



Three New York City hospitals have been designated as Comprehensive Cancer Centers by the National Cancer Institute of the National Institutes of Health. Each provides referrals. They are **Memorial Sloan-Kettering Cancer Center** (1-800-4CANCER; see Cancer Information Service, above); **Columbia-Presbyterian's Columbia University Comprehensive Cancer Center**; and **New York University Medical Center's Kaplan Comprehensive Cancer Center** (263-5349).

CYSTIC FIBROSIS

The Cystic Fibrosis Foundation (1-800-FIGHT CF) refers callers to two ambulatory-care centers in Manhattan and one in Brooklyn.

HOW TO BE A SAVVY MEDICAL CONSUMER

DEAFNESS

The Hearing HelpLine, Better Hearing Institute (1-800-EARWELL), sends a list of hearing specialists in a given Zip Code; the list includes ear, nose, and throat doctors, audiologists, and hearing-aid dispensers. The New York City list has 200 doctors and audiologists; the M.D.'s are all members of the American Academy of Otolaryngology (ear, nose, and throat surgery).

The Deafness Research Foundation (1-800-535-DEAF) sends callers a list of service and educational programs in New York City and a list of some 180 physicians board-certified by the American Academy of Otolaryngology.

DIABETES

The Juvenile Diabetes Foundation International (1-800-JDF-CURE) recommends diabetes-treatment centers in New York and endocrinologists who treat diabetes.

The American Diabetes Association's New York Downstate Affiliate (947-9707) sends a list of 28 New York City hospitals with diabetes clinics and 60 doctors who specialze in treating diabetes. Doctors listed have more than three years' specialized training in treating diabetes and are board-eligible or -certified in endocrinology.

DYSLEXIA

The Orton Dyslexia Society (1-800-ABCD-123) refers callers to the nearest local chapter. Its computerized list has the names of several resources in New York, including diagnostic professionals, psychologists, speech therapists, and language specialists. The chapter's **New York branch** (691-1930) refers callers to doctors and remedial-education therapists and will send free information packets.

EPILEPSY

The Epilepsy Foundation of America (967-2930) sends callers a list of its 160-plus New York members, developed through surveys of the American Academy of Neurology. The doctor information includes testing available, payment requirements, board certification, hospital affiliation, specialty, and subspecialty.

HEADACHES

The National Headache Foundation (1-800-843-2256) will, on request, send a list of its physician members (about 30 in New York City). Most are board-certified neurologists.

HEAD INJURIES

The New York State Head Injury Family Helpline (1-800-228-8201) refers patients to rehabilitation centers, neuropsychologists, speech therapists, and support groups.

The Long Island Head Injury Association (1-800-669-4323) refers people to local branches of the association; support groups for head-injury patients and their families; rehabilitation centers; physicians, neurosurgeons; and psychologists.

HEART DISEASE

New York Heart Association (661-5335), the local affiliate of the American Heart Association, answers questions related to cardiovascular health and stroke but does not give medical advice; provides printed material on risk factors; has a video and film library for borrowing by organizations. No doctor referrals.

INFERTILITY

The American Fertility Society (205-933-8494) mails a list of society members in a caller's area; the New York City list includes more than 300 members and six research centers. The information, supplied by the doctors, includes specialty, board certification, and location.

KIDNEY

The National Kidney Foundation of New York/New Jersey, Inc. (629-9770), gives callers the names of its board members—about 30 in the New York area; most are chiefs of nephrology (kidney specialists) and/or urologists at their hospitals. The organization also refers callers to more than 50 dialysis centers in New York City and to social workers and nutritionists recommended by other patients and doctors and offers free brochures on kidney disease.

LEUKEMIA

Leukemia Society of America (1-800-955-4LSA) refers callers to major treatment facilities in New York City.

LIVER

The American Liver Foundation (1-800-223-0179) provides patient information and maintains a list of more than 500 doctors in the five boroughs. Callers are given five or six names of doctors in their area.

LUNG

The New York Lung Association (889-3370), the local chapter of the American Lung Association that covers Manhattan, the Bronx, and Staten Island, refers callers to doctors who specialize in treating asthma and to hospitals in the area. Not all the doctors are board-certified or -eli-

REFERRALS: MEDICAL GROUPS' LINES

Here are five county-medical-society referral lines, plus a soon-to-be-implemented tri-state doctor-referral service

All of New York's five county medical societies offer physician-referral services. In each county, a list of members in all specialties is kept on file and provided to callers as a free service. Membership in the county medical society is granted to all licensed doctors who have applied and paid membership dues and who maintain a permanent residence or office in that county. On a caller's request, the society will check the credentials of any of its member doctors.

The **Bronx County Medical Society,** 2600 Netherland Avenue, Riverdale, the Bronx (548-4401), maintains a list of more than 800 doctors. Their names are given to callers on a rotating basis. Callers usually get the names of three doctors, in the specialty required, who practice closest to the requested geographic location. Additional information includes a doctor's credentials—medical school, specialty or subspecialty, hospital affiliation, and whether or not he or she is board-certified. The line is operated by staff receptionists Monday through Friday from 9 A.M. to 4 P.M.

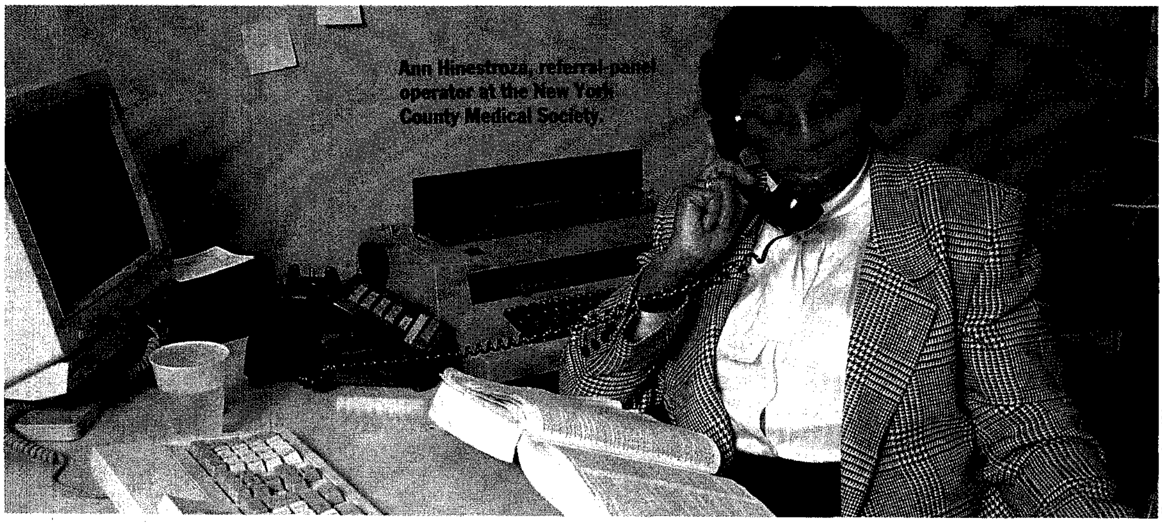
The **Medical Society of the County of Kings,** 1313 Bedford Avenue, Bedford-Stuyvesant, Brooklyn (718-467-9000), offers a referral service in which more than 250 doctor members participate. The operator who runs the service has been trained as a nurse's aide but does not give any medical information over the phone. A caller must request a specific type of doctor before being given three names that fit the desired location and specialty. On request, callers will also be told the doctors' medical schools, specialties, hospital affiliations, and whether they are board-certified. The line is staffed Monday through Friday from 9:30 A.M. to noon and 1:30 P.M. to 4:30 P.M.

New York County Medical Society, 40 West 57th Street, Manhattan (399-9048), has a referral service with a computerized list of about 800 members. The service operates from 9 A.M. to 1 P.M. Callers are given the names of three physicians in their area who meet their requirements for specialty and location. Other information available includes address, telephone number, board certification, further training (such as fellowships), subspecialty interests, the medical school from which the doctor graduated and the year of graduation, the hospital with which the doctor is affiliated, and the languages spoken in the office.

The **Medical Society of the County of Queens,** 112–25 Queens Boulevard, Forest Hills (718-268-7300), can provide the names of more than 150 doctor members on the referral panel who are either board-certified or board-eligible or have received a worker's-compensation rating. Callers who request doctors in a specific specialty and location are given two names along with address, phone number, specialty, subspecialty, board-certification status, hospital affiliation, Medicare/Medicaid accepted, and foreign languages spoken. In the summer, the line is open Monday through Friday between 9 A.M. and 4 P.M. The rest of the year, it is open until 5 P.M.

The **Richmond County Medical Society,** 75 Vanderbilt Avenue, Staten Island (718-442-7267), lists some 425 doctor members. Callers are given several names; the information includes address, phone number, specialty, subspecialty, board-certification status, hospital affiliation, basic insurance information, Medicare/Medicaid acceptance, foreign languages spoken, medical school attended, where the residency was done, whether the doctor makes house calls. On request, the medical society sends a free directory of its members, organized by specialty, which includes doctors' names, addresses, and phone numbers. The line is operated Monday through Friday from 8:30 A.M. to 4:30 P.M.

Prologue, Consumer Health Services, Inc. (800-DOCTORS). This doctor service, which will be in partial operation in mid-December, will contain the names of doctors and other health professionals in the tri-state area. All doctors are licensed, but not all are board-certified or -eligible. Staffers will access some 1,300 pieces of information about each doctor. The caller will be matched with the doctor who most suits his or her needs and will then be connected to the doctor's office to set up an appointment. Hospitals pay to have their doctors listed with Prologue. The service will operate Monday through Friday, 7 A.M. to 9 P.M., and Saturday, 7 A.M. to 2 P.M.


Ann Hinestroza, referral-panel operator at the New York County Medical Society.

Tony Savino/Sipa

RESEARCHING YOUR MEDICAL PROBLEM

These books and medical libraries will enable New Yorkers to inform themselves about drugs, diseases, and medical and surgical treatments

BOOKSTORES AND LIBRARIES are crammed with home medical guides and tomes about diseases. The easiest home guide for civilians, in my opinion, is **The American Medical Association Family Medical Guide** (Random House, 1990; $29.95). If you are familiar with medical terminology, then get the guide that medical writers use: **The Merck Manual** (Merck Sharp and Dohme Research Laboratories, 1987; $21.50).

For lay readers, **The Savvy Patient** (Consumer Reports Books, 1991; $14.95) gives good advice on how to be an active and intelligent user of medical care, and **Symptoms,** by Dr. Isadore Rosenfeld (Simon & Schuster, 1989; $19.95), helps you figure out what an ache or pain might mean, and whether it's likely to be serious.

The **Physicians' Desk Reference** (PDR), published annually (Medical Economics Company; $49.95), lists drugs by brand name, generic name, and product category and includes the "package inserts"—the medical information the Food and Drug Administration requires pharmaceutical companies to provide to doctors. Less technical are **United States Pharmacopeia Drug Information for the Consumer** (Consumer Reports Books, 1991; $39.95), which gives information on prescription and over-the-counter drugs; **The Essential Guide to Prescription Drugs 1992,** by James W. Long, M.D. (HarperCollins; $15.95); and **The Essential Guide to Non-Prescription Drugs,** by David R. Zimmerman (Harper & Row, 1983; $14.95).

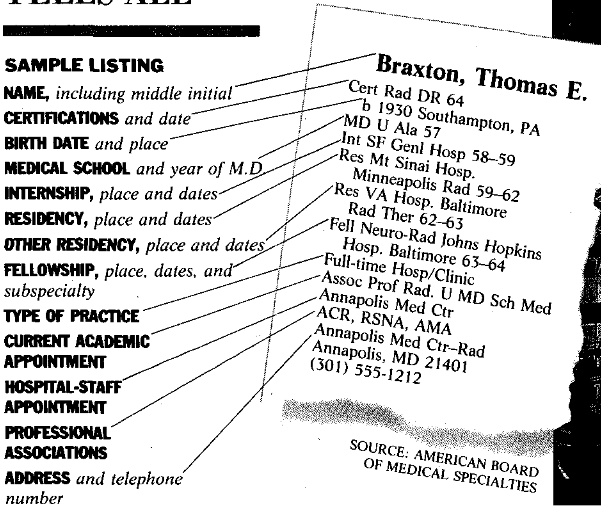
To make sense of all this, you may need **Dorland's Illustrated Medical Dictionary** (W. B. Saunders Company, 1988; $39.95) or **Stedman's Medical Dictionary** (Williams & Wilkins; 1990; $41).

An excellent—and free—source of information on common health problems is the nonprofit **Center for Medical Consumers,** 237 Thompson Street (674-7105), open weekdays 9 A.M. to 5 P.M. (Wednesdays till 7 P.M.). The center includes a small library, current and back issues of the most common medical journals (**New England Journal of Medicine, Journal of the American Medical Association, Lancet, The British Medical Journal,** and **Science,** among others), medical directories, and some standard references. (There is no telephone-reference service.) The center's extensive files on common medical problems include scientific articles, newspaper and magazine articles, and some alternative-medicine information. You can make photocopies at modest cost, but there's only one machine. The center also publishes a sensible newsletter, **Health Facts** ($21 per year).

Less user-friendly, but much more extensive, is the library of **The New York Academy of Medicine,** 2 East 103rd Street (876-8200; Monday through Friday 9 A.M. to 5 P.M.). It is open to the public, but people unfamiliar with medical terminology may not understand what they find. The library includes all major English-language medical journals and some foreign ones, as well as thousands of reference books. Photocopying is possible but slow and expensive.

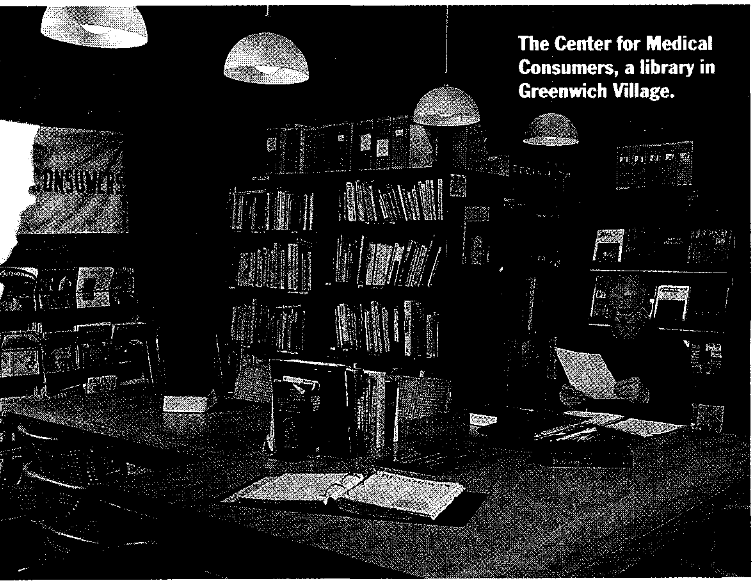
Also, some hospitals have storefront health-information services with brochures and tapes for consumer use.

MEDICAL DIRECTORY TELLS ALL


SAMPLE LISTING
NAME, including middle initial
CERTIFICATIONS and date
BIRTH DATE and place
MEDICAL SCHOOL and year of M.D.
INTERNSHIP, place and dates
RESIDENCY, place and dates
OTHER RESIDENCY, place and dates
FELLOWSHIP, place, dates, and subspecialty
TYPE OF PRACTICE
CURRENT ACADEMIC APPOINTMENT
HOSPITAL-STAFF APPOINTMENT
PROFESSIONAL ASSOCIATIONS
ADDRESS and telephone number

Braxton, Thomas E.
Cert Rad DR 64
b 1930 Southampton, PA
MD U Ala 57
Int SF Genl Hosp 58–59
Res Mt Sinai Hosp.
Minneapolis Rad 59–62
Res VA Hosp. Baltimore
Rad Ther 62–63
Fell Neuro-Rad Johns Hopkins
Hosp. Baltimore 63–64
Full-time Hosp/Clinic
Assoc Prof Rad. U MD Sch Med
Annapolis Med Ctr
ACR, RSNA, AMA
Annapolis Med Ctr–Rad
Annapolis, MD 21401
(301) 555-1212

SOURCE: AMERICAN BOARD OF MEDICAL SPECIALTIES


The Center for Medical Consumers, a library in Greenwich Village.

This hypothetical entry from the American Board of Medical Specialties' *ABMS Compendium of Certified Medical Specialists* tells you: Dr. Braxton was board-certified in diagnostic radiology in 1964. He was born in 1930 in Southampton, Pennsylvania; got his M.D. degree from the University of Alabama in 1957; did an internship at San Francisco General Hospital in 1958–1959; did one residency (in radiology) at Mount Sinai Hospital in Minneapolis in 1959–1962 and another (in radiation therapy) at the Veterans Administration Hospital in Baltimore; and did a fellowship in neuroradiology at Johns Hopkins Hospital in Baltimore in 1963–1964. He teaches as an associate professor of radiology at the University of Maryland School of Medicine, and he is on the staff of the Annapolis Medical Center. He is a member of three professional groups: the American College of Radiology, the Radiological Society of North America, and the American Medical Association. His office address and phone: Annapolis Medical Center–Radiology Department, Annapolis, Maryland 21401, (301) 555-1212.

***The ABMS limits the amount of information a doctor can list, so* Dr. Braxton may actually have more qualifications and appointments than are included in the entry.**

gible; all are affiliated with a hospital.

The American Lung Association of Brooklyn (718-624-8531) sends a list of hospitals and doctors who specialize in lung disorders. Members include more than 25 board-certified pulmonologists and allergists and thirteen voluntary and municipal hospitals in Brooklyn.

The American Lung Association of Queens (718-263-5656) refers callers to more than a dozen rehabilitation centers in Queens and more than sixteen hospitals with special pulmonary units; it will mail its listing of seventeen board-certified physician members to callers, or give three names over the telephone.

LUPUS

The S.L.E. Foundation, Inc., a chapter of the Lupus Foundation of America (685-4118), will refer callers to hospitals in Manhattan, Brooklyn, and Staten Island that specialize in the diagnosis and treatment of lupus. More than 150 doctors (including board-certified rheumatologists, pediatric rheumatologists, and some dermatologists) are on its referral list. The organization will give a caller three doctors' names on the basis of location, hospital, and/or insurance and payment requirements. The data include office hours, fees, insurance accepted, and hospital affiliations. Chapters of the **Lupus Foundation** in the Bronx (822-6542) and also in Long Island/Queens (516-783-3370) make referrals for those areas.

LYME DISEASE

American Lyme Disease Foundation, Inc. (914-934-9155), refers callers to hospitals that have Lyme-disease treatment centers and to several of the seven or eight doctors now on its list who have had experience in treating Lyme disease (most of whom are in the Westchester area). After office hours, the association provides a taped message about prevention, symptoms, and doctor-to-doctor networking.

MUSCULAR DYSTROPHY

The Muscular Dystrophy Association (557-8450) provides information on the disease and refers callers to nine MDA-sponsored clinics in New York City.

PARKINSON'S DISEASE

Parkinson's Educational Program USA has an answering machine (1-800-344-7872) that takes the name and address of callers requesting information and referrals. The group sends a catalogue of local support groups and up to twenty New York City doctors—most of them board-certified neurologists—who have been recommended to the organization by patients' families.

American Parkinson's Disease Association, Inc. (1-800-223-2732), and the local chapter of the APDA at the Hospital for Joint Diseases (598-6300) refer callers to at least three experts in the disease; the New York City list contains about ten board-certified neurologists with training in movement disorders and three or more years' experience in treating Parkinson's patients.

National Parkinson Foundation (1-800-327-4545) gives the names of up to four doctors in the caller's area who specialize in Parkinson's. The New York City list contains more than 100 doctors—all board-certified by the American Academy of Neurology.

PLASTIC SURGERY

American Society of Plastic and Reconstructive Surgeons (1-800-635-0635) sends a list of ten society members in a caller's area. The New York City list contains approximately 130 members. Of the doctors certified by the American Board of Plastic Surgery and Reconstructive Surgery, 97 percent are members of ASPRS. The service will also check whether a surgeon is board-certified.

The Facial Plastic Surgery Information Service of the American Academy of Facial Plastic and Reconstructive Surgery (1-800-332-FACE) will mail a list of three society members to callers who leave their name and address on the answering machine. There are 88 academy members in New York City; all are board-certified.

RARE DISEASES

National Information Center for Orphan Drugs and Rare Diseases (1-800-456-3505) refers callers to organizations that can make referrals to doctors and clinics in the patient's area.

Write or call the **National Organization for Rare Disorders**, P.O., Box 8923, New Fairfield, Connecticut 06812 (203-746-6518), for free information about, and local resources for treatment of, hundreds of rare diseases. The organization can provide information on 5,000 rare diseases and gives referrals to several hundred support groups. Callers must identify the specific disorder; they'll receive one or two database entries about the disease.

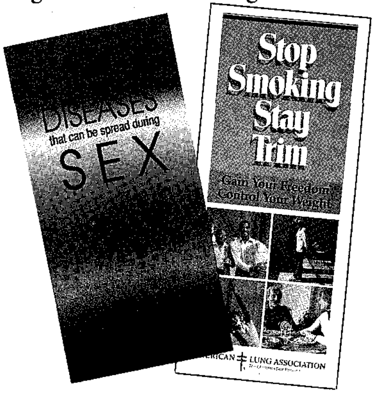
✚ HOW TO BE A SAVVY MEDICAL CONSUMER ✚

SEXUALLY TRANSMITTED DISEASES

(See also "AIDS")

American Social Health Association (1-800-227-8922), a government-funded program, answers general questions about sexually transmitted diseases (the hot-line staffers have taken a training course approved by the Centers for Disease Control) and refers callers to free and low-cost clinics for screening and treatment.

The **N.Y. STD Hotline** (427-5120)., operated by the New York City Department of Health, is manned by licensed health educators who answer general questions and refer callers to free, confidential clinics throughout the five boroughs.


DISEASES that can be spread during SEX
Stop Smoking Stay Trim
Gain Your Freedom Control Your Weight
AMERICAN LUNG ASSOCIATION

SICKLE-CELL DISEASE

The **Harlem Hospital Comprehensive Sickle Cell Center** (491-8074) answers general questions and sets up appointments for screening and/or treatment. Members of the association are either hematologists or pediatricians who specialize in treating sickle-cell and related disorders. There are also special units for sickle-cell disease at Columbia-Presbyterian Medical Center's Babies' Hospital, Montefiore Medical Center, and St. Luke's–Roosevelt Hospital Center. The physician-referral services of these hospitals (page 67) can also refer to doctors who specialize in sickle-cell disease.

SUBSTANCE ABUSE

National Drug Information and Treatment Referral Line/National Institute of Drug Abuse (1-800-662-HELP) refers callers to 100 public and private rehabilitation centers in the New York area. The staff is trained in drug-abuse counseling.

The **Regent Hospital Information and Referral Network for Emotional and Substance-Abuse Problems** (1-800-LIFENET), a 24-hour service, will give callers at least three names of clinicians with information about their areas of specialization, professional or hospital affiliations, languages spoken, location, and insurance accepted; counseling centers; self-help groups; and hospitals. The line includes names of therapists, social workers, psychologists, and psychiatrists.

The **Psychiatric Institutes of America National Treatment Referral and Information Hotlines** (1-800-COCAINE) is a 24-hour hotline, with a staff of 35, that answers questions about substance abuse and refers callers to inpatient and outpatient treatment centers.

BAM
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NEXT WAVE

Radical movements. New thoughts. Voices from many cultures. Slightly out of step. Often in discord. But now as one. It is the Next Wave. The Brooklyn Academy of Music festival of dance, music, theatre and dance theatre. Its beat will challenge your mind with what is fresh and different and surprising in the performing arts from all over the world. The Next Wave Festival at

EXT WAVE NEXT WAVE NEXT WAVE

the Brooklyn Academy of Music, Sept. 28-Dec. 7. A celebration of thinking that goes against the current. For ticket and subscription information, call 718-636-4100.

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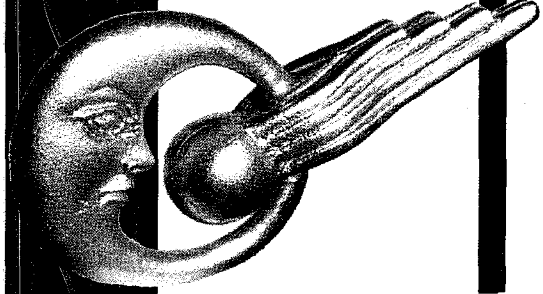
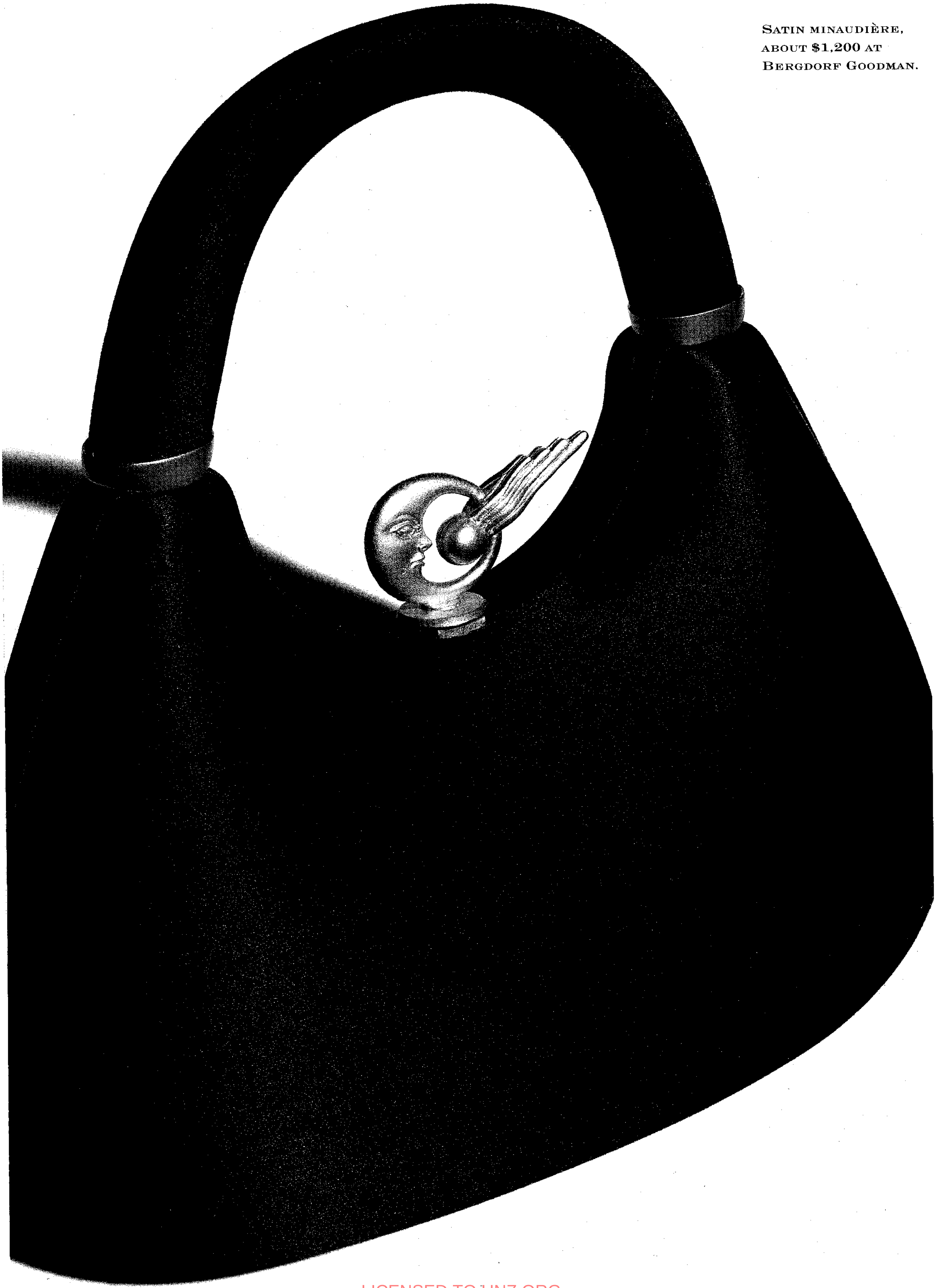
BAG TO DIFFER



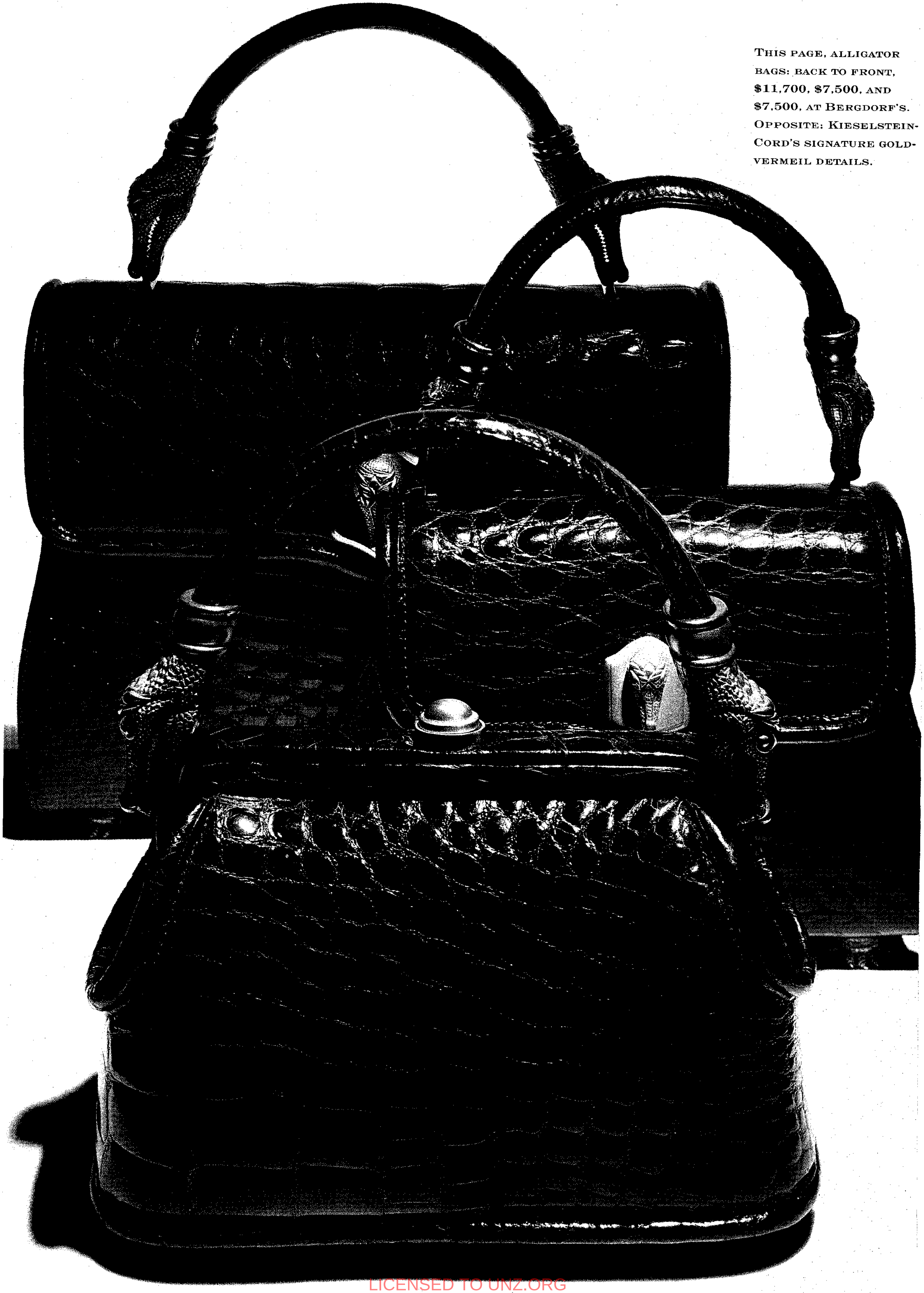
BY MARTHA BAKER

"A lady's bag has always been sacrosanct," says Barry Kieselstein-Cord, "off-limits to a man." So when it came to designing handbags, Kieselstein-Cord watched members of his staff walk around the studio with them and tried to analyze what women want in a bag. What did he come up with? "These are for the customer who chooses her own style," says Kieselstein-Cord, who is perhaps best known for his jewelry, which he introduced in 1971, and his belts, which were launched in 1976. Although Kieselstein-Cord—whose clients include Anjelica Huston and Candice Bergen—says that his bags work well with his other accessories, he "would loathe to see someone dressed in my designs from head to toe. A more casual mix says it all."

Satin minaudière, about $1,200 at Bergdorf Goodman.



PHOTOGRAPHED BY MICHAEL THOMPSO



THIS PAGE, ALLIGATOR BAGS: BACK TO FRONT, $11,700, $7,500, AND $7,500, AT BERGDORF'S. OPPOSITE: KIESELSTEIN-CORD'S SIGNATURE GOLD-VERMEIL DETAILS.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Sweet of Dreams

Growing up was fun for Arcadia's Anne Rosenzweig, but it did have its downside. Lollipops were lackluster, candied apples were too big to bite, and peanut brittle stuck to her teeth. But all that's forgotten now that Rosenzweig's developed a passion for candy-making. Her handmade goodies are being sold (and intriguingly packaged) at Robert Homma William Lipton. The fish-shaped hard candies—adult lollipops—are flavored with fresh pomegranate juice and wrapped in a clam shell ($25 for twelve). The caramel apples ($5 each) are made with Lady apples, so graceful to eat. As for the peanut brittle ($30 for half a pound in a lacquered box), it's a joy to chew. "It just flies by your teeth," says Rosenzweig. **—Barbara Costikyan**

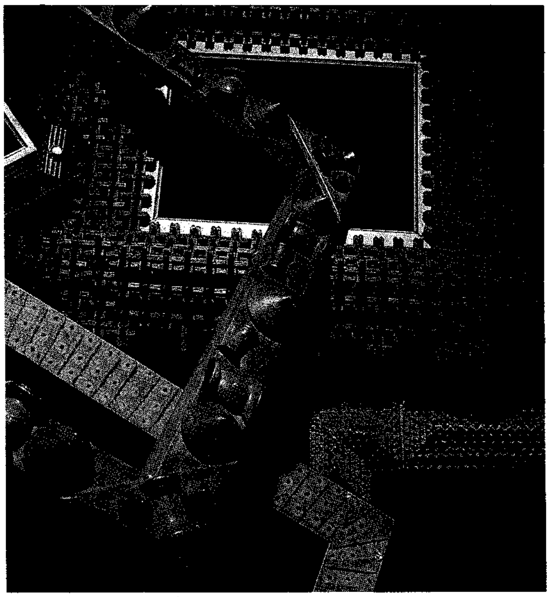
ROBERT HOMMA WILLIAM LIPTON/*27 East 61st Street/593-4341*

Glass Struggle

Half-glasses were once considered dowdy—the province of the geriatric set—but lately they've emerged as high-fashion accessories that are as likely to be worn by twentysomethings as by folks in their fifties. Now Savvy Eyewear has come up with reading glasses that not only make a fashion statement—they're so small they can be tucked into jeans, a shirt pocket, or a tiny evening purse ($250, including leather case).

JOËL NAME/*65 West Houston Street/777-5888*

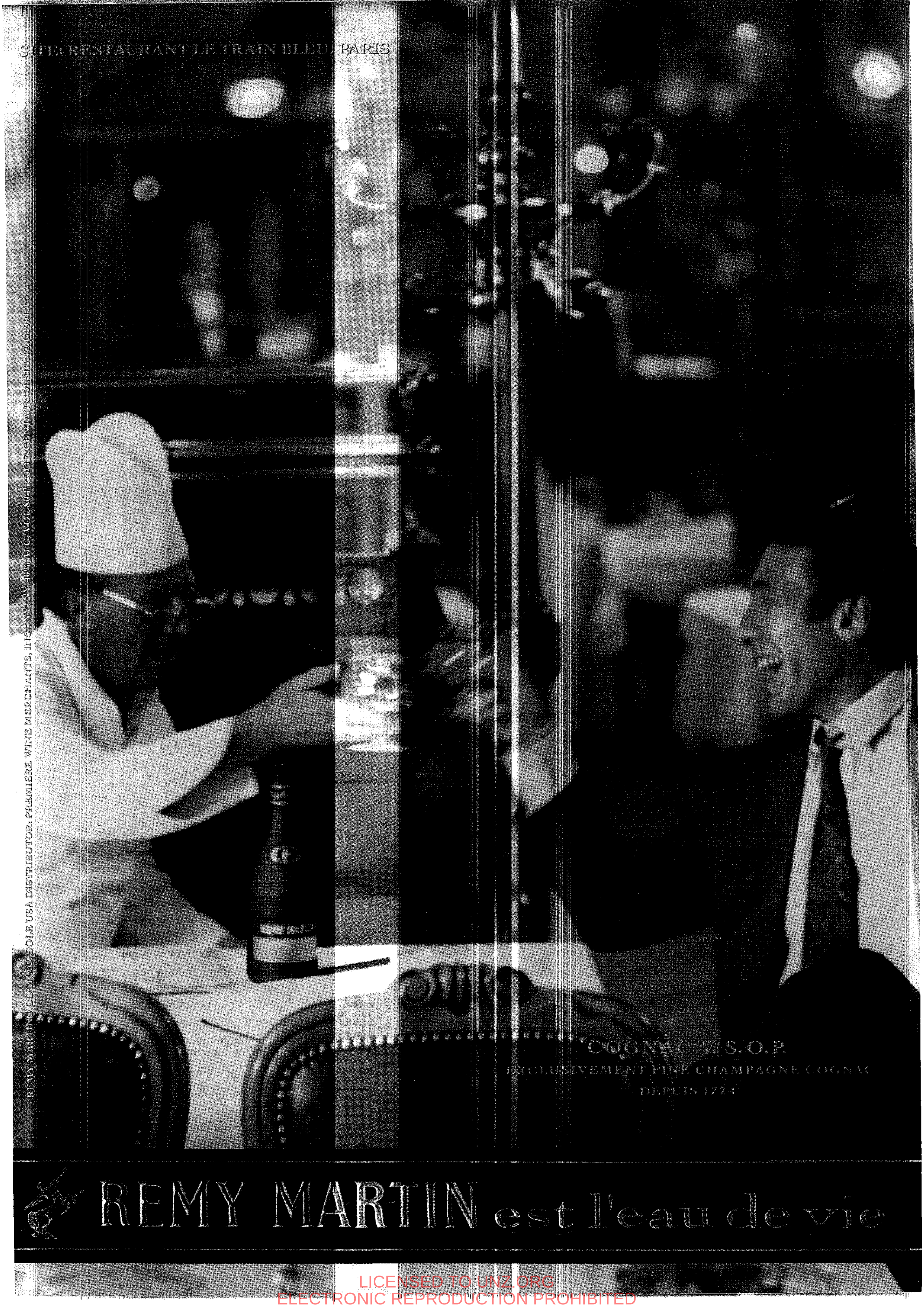
Keeper of The Frames



Julius Lowy is an 82-year-old frame company that's best known for its enormous inventory of ornately gilded period and reproduction frames. But recently, Lowy's president, Lawrence Shar, has revealed a love for simple American beauties and has mounted an exhibition, "Just Folk Frames," to showcase his new infatuation. Shar has collected a wide variety of styles—from craftsy to whimsical to highly decorative—from 1820 to 1920, and although a few rare pieces will be in the $10,000 range, most will be more pleasingly priced—$50 to $5,000.

"JUST FOLK FRAMES"*/Julius Lowy Frame & Restoring Company, Inc./223 East 80th Street/861-8585/November 19 through December 31*

Photographs: left, Ellen Silverman; top, Mark Weiss; bottom, Andrew Garn.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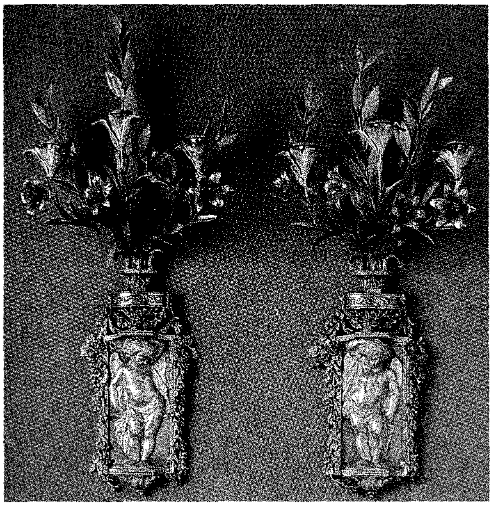
THEY HAD VASES THEN

"...Saint-Gaudens's *Diana of the Tower,* at Christie's, is a version of the weather vane from the original Madison Square Garden..."

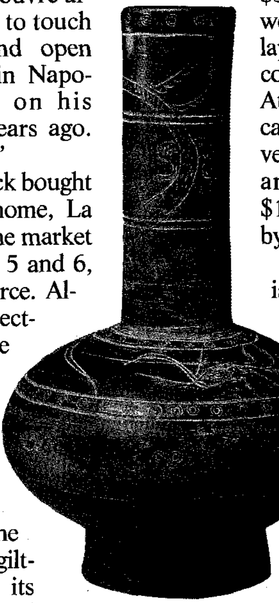


FRENCH: *Louis XVI bras de lumières.*

"COLLECTING IS LIKE A TREASURE HUNT," Elizabeth A. Keck said back in 1983. A collector of French furniture, Keck had aristocratic tastes and the wealth to indulge them (her husband at the time, Howard B. Keck, was heir to an oil fortune). She went for signed pieces when possible and wound up with a fantastic collection of some of the best furniture ever made. Through her high-scale collecting, Keck entered a rarefied world. She gained entrée to the Louvre after hours and was allowed to touch the museum's pieces and open their drawers. She "lay in Napoleon's bed" and "sat on his throne," she said eight years ago. "I got a kick out of that."

The French furniture Keck bought to decorate her Bel Air home, La Lanterne, is coming onto the market at Sotheby's on December 5 and 6, by way of the Kecks' divorce. Although Keck did the collecting, her ex-husband is the consignor. "It's an exceptional collection," says Peter L. Schaffer, of A La Vieille Russie. "I wish I could have bought it all before the sale."

Toward the low end of the collection is a Louis XIV giltwood table, elaborate in its chiseled frieze, putti, and scroll work (lot 24, $40,000 to $60,000). A Louis XVI ormolu-ebony cabinet, signed C. C. SAUNIER, is mounted with pietra dura plaques that show birds and flowers (lot 50, $350,000 to $450,000). A terrific pair of Louis XVI three-light bras de lumières, with candle branches in the form of lilies and putti decorating the back plates (lot 19, $70,000 to $90,000), is nearly identical to a pair in the Metropolitan.



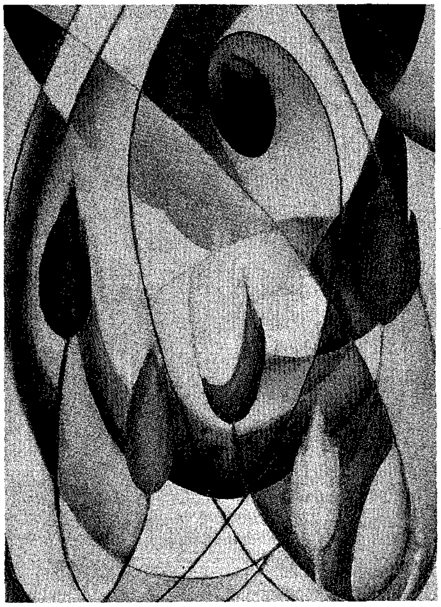
CHINESE: *Rare vase.*

Of greater weight and importance is a Louis XVI ormolu-mounted ebony-and-Japanese-lacquer commode and its companion secrétaire à abattant (lot 55, more than $2 million). The pieces, like many important French works, are massive, their proportions in keeping with the size of the rooms they were made for. More striking, though, is the feel of the wood and the workmanship in the lacquer.

The market for twentieth-century decorative works of art is still suffering from Japanese-buyer withdrawal (some Art Nouveau glass is having the worst contractions), but both Christie's and Sotheby's have several fine wrought-iron pieces in their November sales. On November 22 and 23, Sotheby's is offering a huge interior portal screen with iron work by Edgar Brandt and gilt bronze by Max Blondat (lot 508, $300,000 to $500,000). The highly detailed iron work, with rose blossoms and overlapping circles, provides a striking combination of forms and textures. At the lower-priced Sotheby's Arcade auction, on November 21, is a very handsome brushed-aluminum-and-glass desk lamp (lot 348, $1,500 to $2,000), the glass molded by Frank A. Weeks.

In Christie's December 14 sale is a beautiful Tiffany Studios "chain mail" fire screen (lot 304, $8,000 to $12,000) of amber-toned favrile glass set in wrought iron. The screen's top is decorated with comma-shaped glass figures. The furniture offerings span a number of styles, ranging from a rather large and futuristic Peter Shire aluminum-and-painted-metal table (lot 270, $1,500 to $2,000) to four Hans Wegner beech-and-rush side chairs (lot 262, $4,000 to $6,000).

This season's sales of Chinese works of art (at Sotheby's on November 26, Christie's on November 27) are crammed with snuff bottles, jades, and the usual suspects, often in unusual form. Sotheby's is offering an elegant third- or fourth-century pottery bottle-form vase (lot 251, $9,000 to $11,000). The bulbous base is incised with long-necked phoenixes, and the neck is decorated with two dragons. The shape of the vase was common to Chinese glass works. Typical of the later works at Sotheby's is a pair of small (5⅝ inches) faceted ruby Peking glass vases from the eighteenth century (lot 366, $4,000 to $6,000). Christie's has more unusual variations on the theme, including a large blue Beijing vase (lot 76, $5,000 to $6,000), the neck of which splays out. Christie's is also offering a good selection of handsome neolithic painted-pottery storage jars (lots 245 to 251, $800/$1,000 to $5,000/$7,000), the kinds of things that sold for more than $10,000 until the mid-eighties, when the market was suddenly flooded with works smuggled out of China. Back at Sotheby's, there's a pair of delightful small Shang-dynasty archaic jade tigers (lot 3, $4,000 to $6,000).



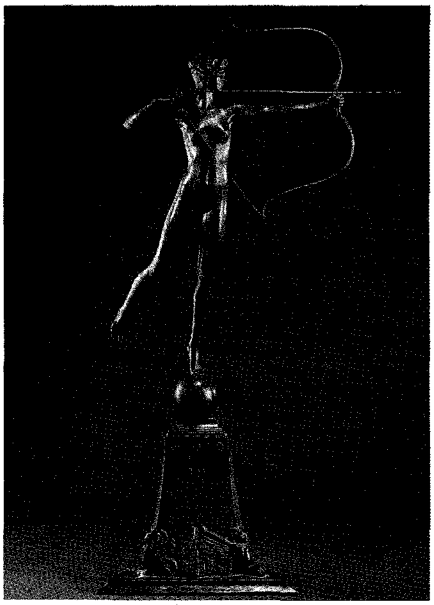
AMERICAN: *Helen Torr's* Flower Rhythm.

Photographs courtesy of Sotheby's (3).

The market for American paintings overheated in the late eighties and ran smack into the recession in 1989. Although it's been slow since, things are "getting to be more active," says Lawrence Fleischman, of the Kennedy Galleries. "We've had a pickup since last summer. It's not booming, but it's not dead."

The American-paintings auctions at Sotheby's (December 5), Christie's (December 6), and the William Doyle Galleries (December 4) feature a smattering of strong works and a number of nice decorative paintings. Sotheby's is offering a good, clean Charles Demuth watercolor, *Seven Plums in a Chinese Bowl,* 1923 (lot 90, $175,000 to $275,000), and John Singer Sargent's lovely portrait of a child, *"Expectancy": A Portrait of Frances Winifred Hill,* circa 1895 (lot 77, $400,000 to $600,000). Less mainstream is Helen Torr's balanced and colorful modernist work *Flower Rhythm,* circa 1927 (lot 101, $18,000 to $24,000). Torr's work was influenced by that of her husband, Arthur Dove, but it's distinct and striking in its own right.

Christie's sale is long on nineteenth-century works that fall just short of the artists' best efforts. Thomas Moran's *In the Teton Range,* 1899 (lot 124, $250,000 to $350,000), is from the end of his most desirable period and is not especially panoramic, but it's a strong, dramatic picture and well below the $700,000-plus figures Moran's work has brought in the past.



SO VANE: *Augustus Saint-Gaudens's* Diana.

Christie's is also offering a good selection of sculptures, many of which are classic pieces. "We're not trying any experiments in *this* market, I'll tell you," says Christie's Alice Duncan. On offer is an exceptional bronze, Augustus Saint-Gaudens's *Diana of the Tower,* 1895 (lot 57, $200,000 to $300,000), in which Diana is poised with her bowstring taut. It's one of a number of smaller versions of the well-known weather vane that decorated the original Madison Square Garden. More affordable is William Zorach's carved-granite sculpture *The Family,* 1957 (lot 193, $25,000 to $35,000). It's a warm, touching work by an artist whose prices have never taken off.

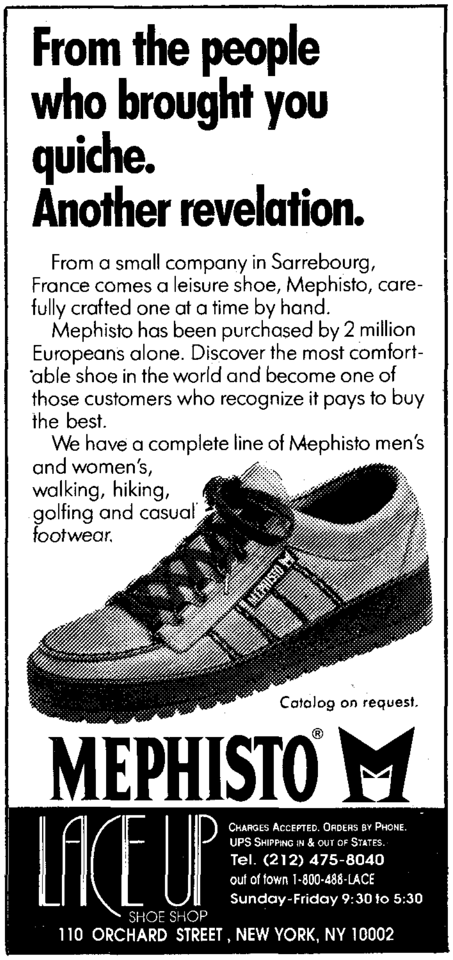
In its American-paintings sale, Doyle's is offering Jane Peterson's *Market Day at the Rialto—Venice* (lot 95, $12,000 to $18,000), a pretty oil on board. Peterson painted it on-site, which dates the work prior to her marriage and her husband's banning her travels. Doyle's also has a serene, decorative nineteenth-century American School harbor scene (lot 6, $4,000 to $6,000).

The first of the season's Hollywood and nostalgia sales are at Christie's East on December 9 and 10, when the firm offers Hollywood posters and animation art, respectively. The posters run the gamut in style, design, and the movies represented. There are classics, like the wartime, tabloid-influenced poster from *Casablanca* (lot 75, $4,000 to $6,000), and fifties-paranoia relics, like the *Invasion of the Saucer-Men* poster (lot 206, $800 to $1,000), featuring aliens with bloated heads. The animation-art sale includes several *Cat in the Hat* cels and backgrounds, including the Cat in the Hat being warned by a goldfish (lot 249, $2,500 to $3,500). More historically significant is a 1928 cel on a watercolor background from Walt Disney's first Mickey Mouse production, *Plane Crazy* (lot 468, $50,000 to $70,000), showing Minnie giving Mickey a good-luck horseshoe before his first flight.

Along with the ho-hum $100,000-and-up star lots at Sotheby's December 11 jewelry sale are a number of less expensive good pieces notable for their design. A colorful diamond-coral-and-enamel "strawberry" bracelet designed by Donald Claflin (lot 375) is estimated at $30,000 to $40,000. There's also a Christmasy platinum-diamond-and-colored-stone charm bracelet (lot 18, $3,500 to $4,500); among its charms are a hobo and a Christmas tree.

Doyle's December 11 jewelry sale features the medium-quality pearls and other property of Natalie Schafer, better known as Mrs. Thurston Howell III of *Gilligan's Island.* More interesting still is jewelry from the estate of Harry Burke, a Philadelphia jeweler. There are a number of rings, bracelets, and other pieces that he never got around to selling. Many of the rings' stones are off-color, but they're also priced at less than $1,000.

And then there's Doyle's December 11 evening gifts sale, where Christmas shoppers can pick up scads of things (porcelains, magnifying glasses, tea caddies) for less than $300. ■



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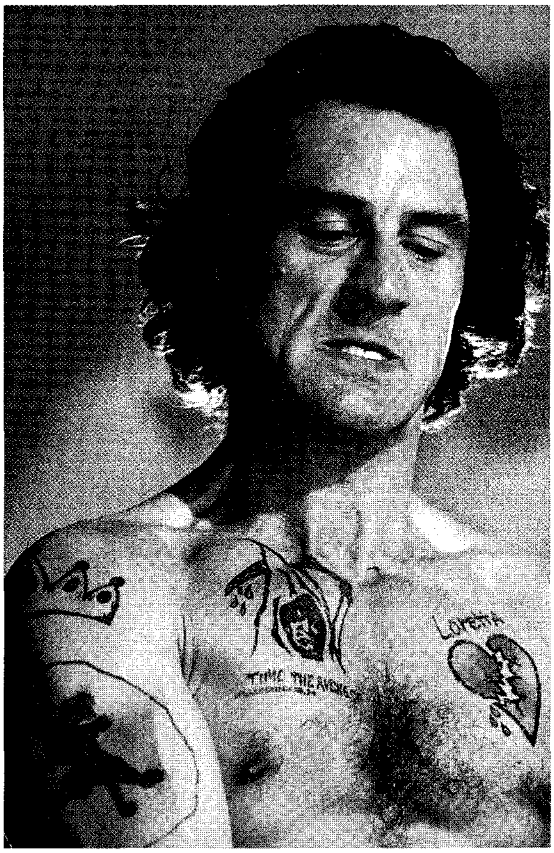
MEAN FELLA

> "...Scorsese has tried to add psychological resonance to pulp material, and though *Cape Fear* is certainly nasty, it's not much fun..."



GUESS WHO'S COMING ABOARD?: *De Niro as ex-con.*

WHY ARE THE ACTING AND THE FILMMAKING technique in Martin Scorsese's **Cape Fear** so jumpy? The performers look as if their heads are being squeezed in a winepress; the camera runs in and runs back; the editing knocks us around the room like shuttlecocks. In this new version of the famous 1962 thriller, Nick Nolte takes the Gregory Peck role as the head of a family in a small southern town, and Robert De Niro takes Robert Mitchum's role as a psychotic ex-con who plays dirty tricks on the family. Scorsese is trying to expand the psychological reach of the original material and outdo its thrills, but the picture's moods never settle in. *Cape Fear* is too jangled to be pleasurable. There's an anxiety in it—apart from the anxiety created by the story—that I've never felt before in Scorsese's work.

The director of the original, J. Lee Thompson, didn't *have* much in the way of technique, but as it turned out, Thompson's squareness and literalness were essential to the movie's power. The screenwriter, James R. Webb, adapting a novel by John D. Macdonald (*The Executioners*), set up one of those paradigmatic good families of the early sixties—not just Peck but Polly Bergen as the wife and a little actress whose name I forget as an adorable child. They weren't interesting, they were just virtuous—clean and bubbling. A shadow falls across their lawn. Years earlier, Peck's character, a lawyer named Sam Bowden, had intervened in an attempted rape; Bowden's testimony sent the rapist, Max Cady, to jail. In the interim, Bowden becomes a pillar of his small southern town. But when Cady returns and begins to harass Bowden's family, threatening to attack the wife and daughter, Bowden sinks low. He hires men to beat up Cady; finally he uses his family as bait and winds up slugging it out with Cady in the swamps—two primal men fighting for survival in the muck.

The original is methodical and sober in tone yet intellectually disturbing—indeed, it's one of the few movies that have the power to frighten *in memory*. What was frightening was the conception of Cady as a kind of vengeful genius who exploited the style of rationality for vicious ends. Robert Mitchum's acting, one of the least heralded great performances in American film history, was a masterpiece of irony. Heavy yet muscled, the sly, insinuating Mitchum—America's hipster actor—parodied the reasonableness of Bowden, parodied the charm of a southern gent who has a way with the ladies. Actually, he was every woman's nightmare, a man with true appeal to women who used that power sadistically.

In the original film, chaos and evil were out *there*—something to be warded off. Now chaos is right inside the family too. Scorsese, working with screenwriter Wesley Strick, has piled on a whole series of painful elements. *This* Sam Bowden was not Cady's accuser years ago but his defense lawyer. Convinced of Cady's guilt, he suppressed some evidence that might have gotten him off. No doubt Bowden acted unprofessionally, but was he morally wrong? He knew that Cady was vicious. Nevertheless, when Cady shows up after getting out of prison and makes hooded, threatening remarks, Bowden feels guilty—or perhaps frightened of professional exposure—and immediately tries to buy him off. As he is now written—and as Nolte plays him—Bowden is a weak, evasive man, a sellout, and also a lousy, lying husband who fools around with women and who won't talk straight to his teenage daughter. This Bowden doesn't have to fall very far to get into the muck; he is already, despite his fine house, a swamp creature. Nor does he become a better man in the course of his trials.

At home, his wife, Leigh (Jessica Lange), hostile and unfulfilled, sits doodling at her sketch pad while stroking a little dog. When she's not holding the dog, Lange keeps grabbing at her face as if trying to discover if she were still there. The character is meant to be pulled this way and that, a woman enraged at her husband—betrayed and on the verge of betraying—yet Lange is so fidgety that I couldn't tell what she was getting at half the time. Juliette Lewis, who plays the daughter, the fifteen-year-old Danielle, has a full, soft face and a deliberate, dreamy way of talking; she seems to be making herself up as she goes along, and gives an exquisite performance as a girl teetering on the edge of sexual awareness.

De Niro's version of Max Cady is both frantic and annoyingly familiar. Lean and muscled, he's a prison-house intellectual and Satanist with religious mottoes tattooed on his body, as well as a cross holding the scales of justice. In other words, the filmmakers have merged the character of Cady with De Niro's psychotic, obsessional Travis Bickle from Scorsese's *Taxi Driver* and also with the hymn-singing maniac played by Mitchum in *The Night of the Hunter*. Cady thinks he has a religious mission to make Bowden suffer. De Niro plays him with long inky-black hair, a malevolent little smile, and an insinuating Louisiana accent. He has a few horribly effective moments—when he's in a movie theater, for instance, laughing un-

Photograph by Phillip Caruso.

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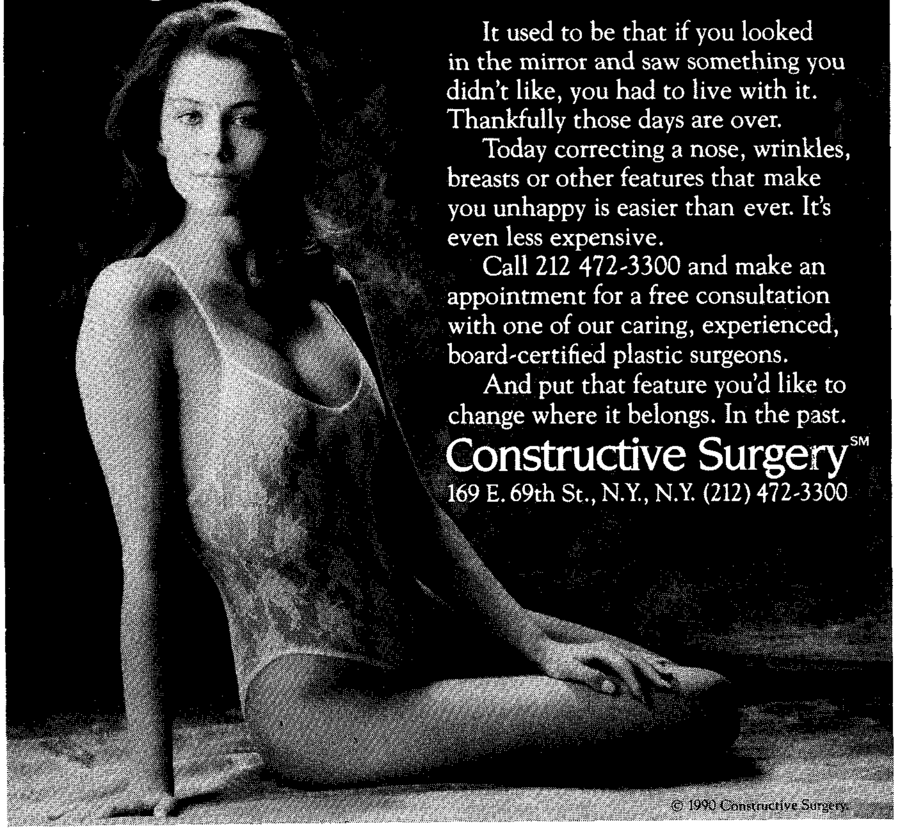

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controllably at the screen, or when he says to Bowden, with vicious irony, "I needed vice in the joint to remind me that I'm human." Cady as American psychobabbler is meanly funny, and when he poses as a drama teacher and talks seductively, a gentle soul doctor, to the troubled Danielle, he achieves a menacing wit. But the conception of the character is overloaded with reference (that drama-teacher bit, if I'm not mistaken, is a nod to Kubrick's film version of *Lolita*); Max never takes on any coherent life of his own. Anthony Hopkins's Hannibal Lecter was a gruesome, fresh creation; De Niro's Max Cady is a construct made up of too many parts. No ex-con could be this uncannily talented and adaptable. And De Niro keeps doing horrible things with his mouth—his mockery is hell to watch.

Can material like this be treated so ambiguously? The point of telling the story of a maniac preying on a family is to give the audience some nasty fun. Scorsese has tried to add psychological resonance to pulp material, and though the movie is certainly nasty, it's not much fun. Putting it crudely, there's no one to root for. Yes, we hope the family survives, but only because they *are* a family, not because we're much drawn to them. And, as if to make up for something hollow at the core, Scorsese wildly overdirects. All these Disneyish roiling skies! The water imagery, the color turning to black-and-white negatives! The fractured, fidgety cutting never lets up, and the final struggle on the houseboat is, visually, a mess. Scorsese may want and need a commercial hit, but his complex view of everything and his perversity, which are normally the sources of his strength, have screwed him up.

THE NEW ANIMATED VERSION OF **The Beauty and the Beast** from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. Within its utilitarian limits, the movie is lively and well told, though the cynical will note that the heroine, Belle, has been made politically correct—she loves to read and rejects the advances of a handsome, overmuscled El Narcisso who wants to have six sons with her. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. ■

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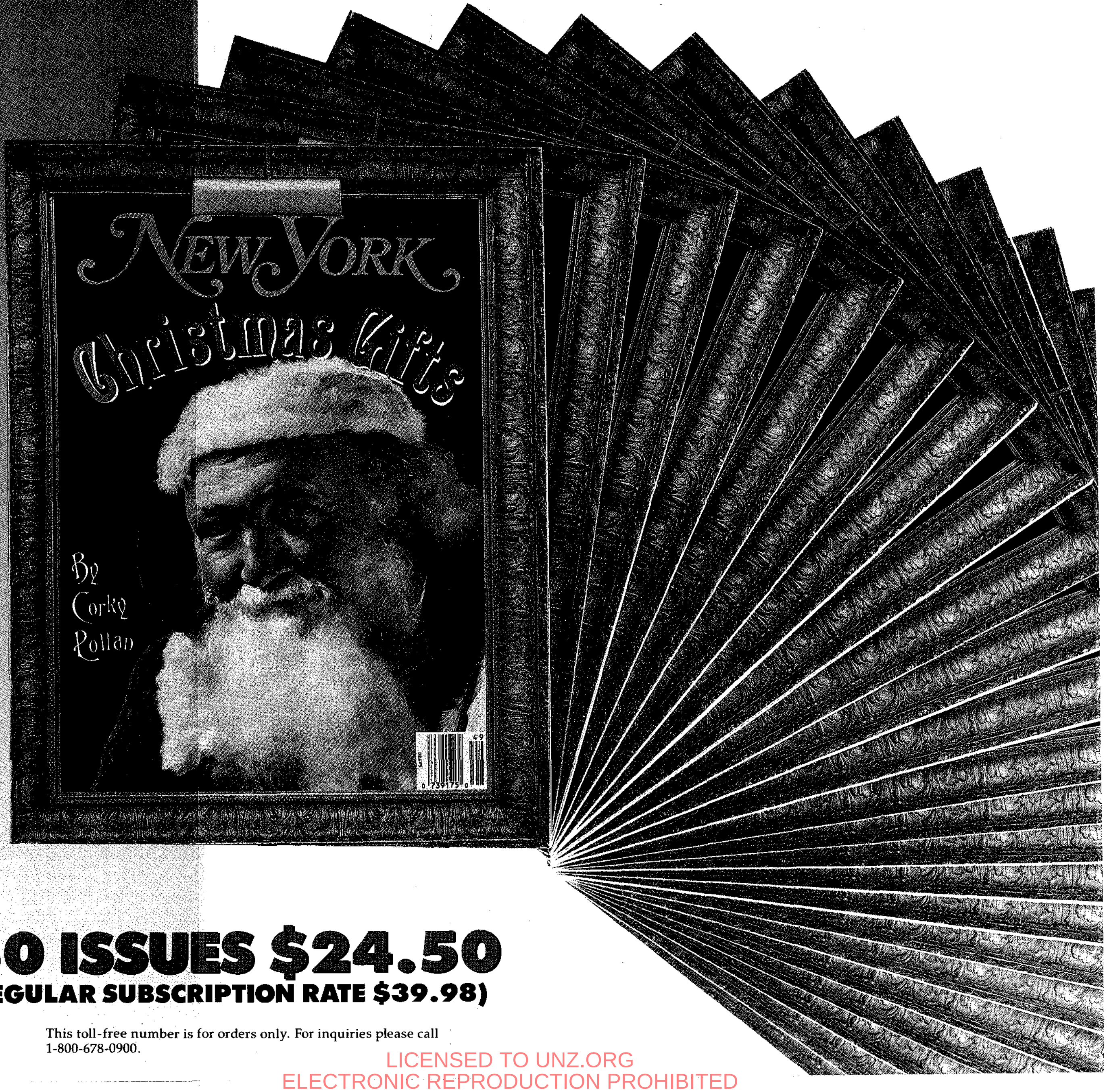

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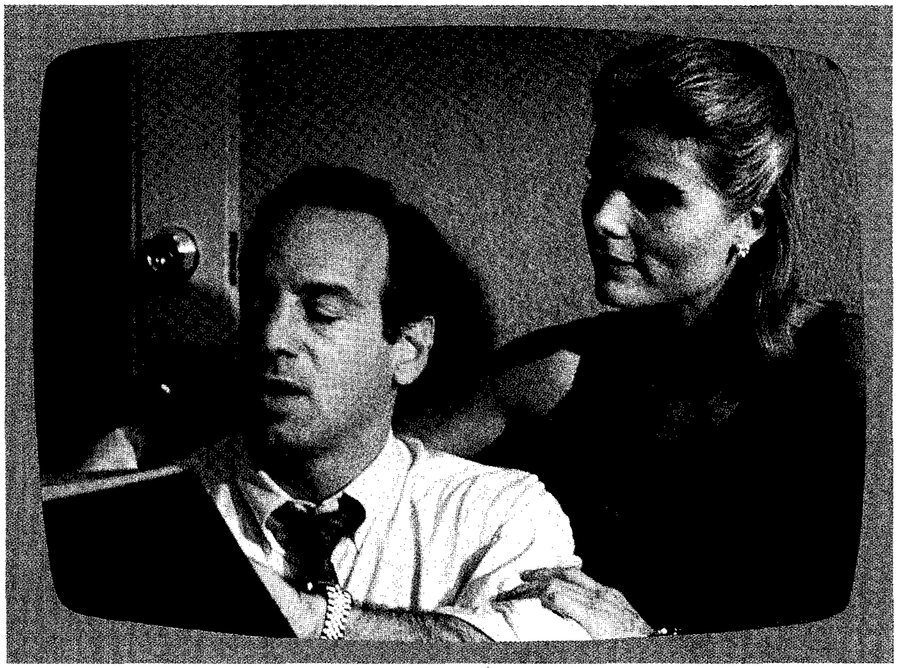


LAW AND DISORDER: *Peter Onorati and Mariel Hemingway take on messy marriages.*

BEFORE WE GET INTO THE NEW STEVEN Bochco series, **Civil Wars** (Wednesdays, starting November 20; 10 to 11 P.M.; ABC), a consumer warning seems only fair: I liked *Cop Rock.* I thought people might get used to cops' bursting into song. As a matter of fact, I'm in favor of everybody's bursting into song at the slightest provocation, especially Mario Cuomo. But I couldn't even talk my wife into watching *Cop Rock,* so anything I say about Bochco is suspect. I just look at tape the way kings in ancient China looked at their oracle bones, trying to divine the future from a turtle shell or an ox scapula.

Is America ready for a prime-time series on divorce lawyers in Manhattan? Probably. The culture's avid for prurient details; we are always on our worst behavior when we've failed; in a dissolution of intimate bonds, what we barter is our pride; and on such occasions, as at the scene of a grisly accident, it's impossible not to gawk. Do I want to watch Mariel Hemingway as one of these lawyers every week? Of course I do. After *Manhattan,* after *Lipstick,* after, especially, *Personal Best,* the amazement is that she wasn't press-ganged into a TV series years ago. There is intelligence in her every sinew. And talk about your oracle bones!

As Sydney Guilford, Hemingway must deal in the first three episodes of *Civil Wars* not only with people who can't remember why they ever loved each other—including a rock musician who sues his wife for alimony and a grandfather who turns out to be a child molester—but also with a stenographer who gets hysterical, a partner who goes crazy, and too many comments about her sudden transformation from a brunette into a blonde. Pressure just makes her more graceful.

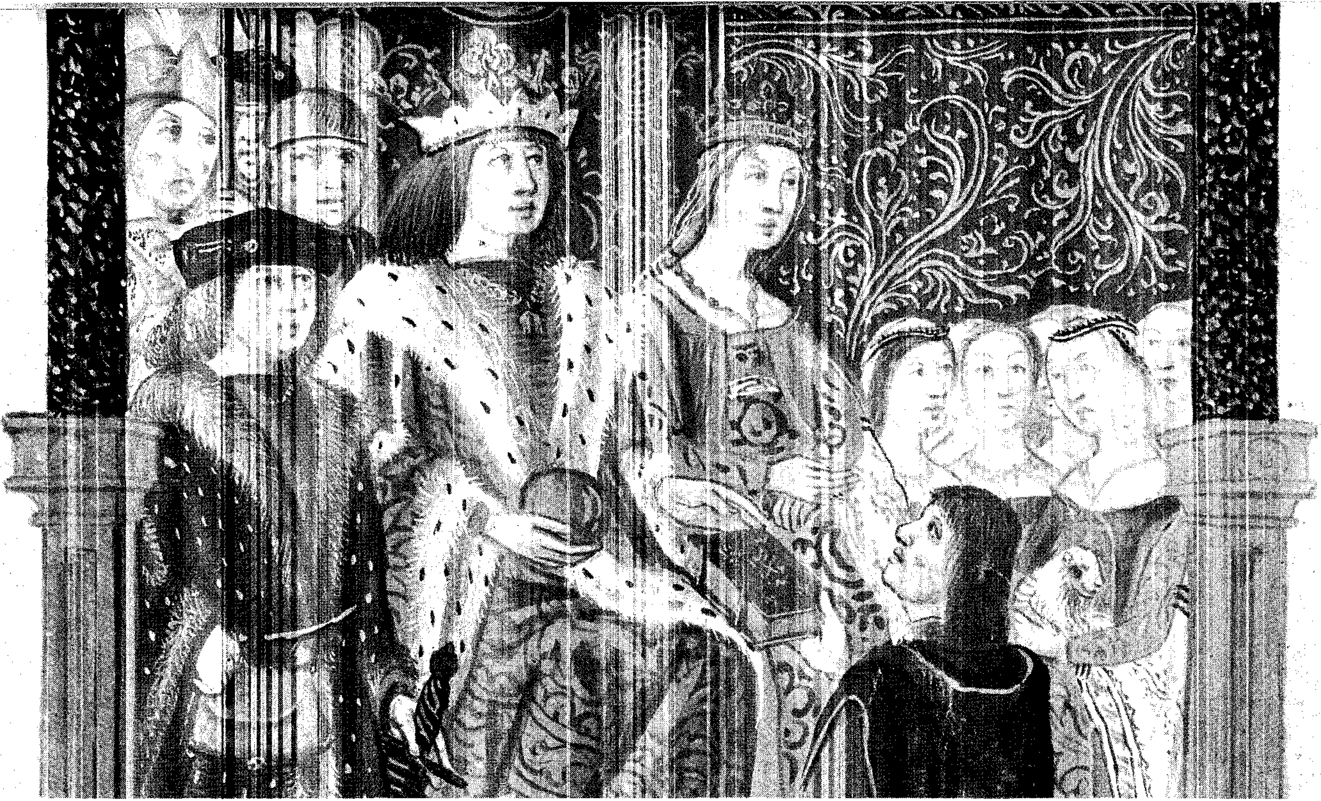
As Charlie Howell (her non-crazy partner), Peter Onorati takes longer getting used to as a good guy, since he was a self-righteous killer on *Cop Rock.* He's slick, a New York smarty. But notice the look on his face when he contemplates an Elvis impersonator in an Aztec-sundial suit. He seems as startled by the vagaries of human conduct as a young priest or anthropologist, and as conscience-stricken by the emotional garbage he must wade through as Philip Marlowe in *The Long Goodbye.*

As in any Bochco production, we expect and get a fine supporting cast (Alan Rosenberg as Eli, the crazy partner), and excellent guest stars (Georgeann Johnson). We also expect and get gritty scripts, with gallows humor, from executive producer William M. Finkelstein and executive consultant Bochco himself. And we can count on characters who'll surprise us with their pathos *and* their bounce. Tolstoy, who ought to have known, told us that "each unhappy family is unhappy in its own way." That, and emotional greediness, is what *Civil Wars* is all about, with Mariel Hemingway as a downright thrilling improvement on Arnie Becker of *L.A. Law.*

RICHARD PRYOR IS THE GHOST AT HIS OWN banquet in **A Party for Richard Pryor** (Saturday, November 23; 9 to 11 P.M.; CBS). Among actors, comedians, boxers, warblers, and all-star talk-show flotsam and jetsam, he sits bright-eyed, thin, stricken with multiple sclerosis, a fretful fugitive, while Eddie Murphy struts, James Brown swivels, Ray Charles, Stevie Wonder, and the Pointer Sisters sing, Lily Tomlin does an elevator routine, and Patti LaBelle, having already stalked and slain the Wild Taffeta, wears its skin onstage to frighten the vegetarians. Clips are shown from Pryor's movies and TV appearances. Jokes are made, often with an edge, about his marriages and coke addiction. Burt Reynolds and Keenen Ivory Wayans will make you cry. If Arsenio Hall is preposterous—"He is to comedy what Elvis was to music"—Dick Gregory more than makes up for it by placing Pryor where he belongs, with Mark Twain and Lenny Bruce.

This Week's TV Movies About Murder and Rape: Because Jane Seymour in **Sidney Sheldon's Memories of Midnight** (November 25 and 26; 8 to 10 P.M.; WPIX Channel 11) is supposed to be amnesiac, she has an excuse for wandering around Athens, Amsterdam, Venice, even Zagreb, looking as if she'd been hit on the head with a croquet mallet. But Omar Sharif, as the multi-billionaire Greek shipping magnate who removes Jane from a convent in order to menace her everywhere else, is less excusable. For no reason at all, between murders, he's always grinning. I liked one exchange in four hours. Jane tells Stephen Macht, her psychiatrist, "I feel so lost." Macht says, "Why don't we see if we can find you?"

For reasons best known to his agent, Tony Danza has decided to change his image. Instead of affable and rubbery, as in



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Who's the Boss?, he's crew-cut, thuggish, and tattooed in **Dead and Alive** (Sunday, November 24; 9 to 11 P.M.; ABC). Why are the cops, the Feds, *and* the Mob all after him? Because this small-time Staten Island dope-dealer wasted an undercover drug-enforcement agent. Also wasted are the talents of a clever director, Peter Markle, and accomplished actor Ted Levine—a *good* guy here, after turning young women into suits in *The Silence of the Lambs.*

For reasons best known to *her* agent, and maybe Tony Danza's, Meredith Baxter has worked so hard to change her image ever since the demise of *Family Ties* that she's completely forgotten how to smile. In **A Mother's Justice** (Monday, November 25; 9 to 11 P.M.; NBC), she's so obsessed with tracking down her daughter's rapist that she neglects to love the victim. The victim, Carrie Hamilton, is splendid. She can switch, effortlessly, from a face gone slack with sulk, a wounded-baby look, into some radiant gear. And I love her on the guitar.

This Week's TV Movies About Something Else Besides Murder and Rape: After his wife dies in a car accident, Steven Weber in **Deception: A Mother's Secret** (Sunday, November 24; 9 to 11 P.M.; NBC) wants to adopt her son by a previous marriage. He finds, however, that the father's name on the birth certificate is fictitious, that the birth certificate itself is a forgery, and that . . . well, I can't say more without ruining the suspense. But *A Mother's Secret* is *not* a menace movie. It breaks hearts instead of bones. And Weber, on furlough from the sitcom *Wings,* is superb.

Like Clint Eastwood, Bob Newhart is brave enough to work with a chimpanzee, but he doesn't seem to enjoy himself as much in **The Entertainers** (Thursday, November 21; 8 to 10 P.M.; ABC). Todd (Newhart) and Archie (Bubbles) are a comedy act. They hope to make the "Big Room" at a Vegas hotel. There's a wonderful dream sequence about grooming, a funny Jane Goodall joke, and some nice Scott Joplin ragtime piano, but Newhart spends too much time looking *mean.*

In brief: SQUEEZING ALL EIGHT HOURS OF **Land of the Eagle** into four nights (Sunday through Wednesday, November 24 to 27; 8 to 10 P.M.; Channel 13), with an exhaustive rerun on Thanksgiving, is a bad idea. We need to savor this extraordinary footage of what North America must have looked like 400 years ago, not drown in it. We also need some time to digest the argument—that the English, the French, and the Spanish not only dispossessed or killed off the native populations but wrecked the ecology for reasons of greed and self-aggrandizement—before we're prepared to look at some more snow geese, blue crabs, and salamanders. ■

Books/Rhoda Koenig

I TOUCH MYSELF

"...Adolescent plodding and vulgarity—not soaring poetics—set the tone of the long-heralded (or threatened) *Runaway Soul*..."

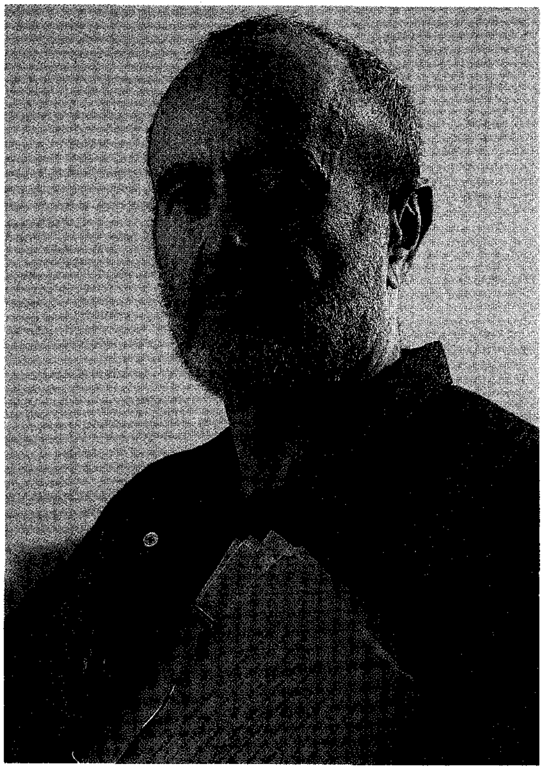
The Runaway Soul, *by Harold Brodkey. Farrar, Straus & Giroux; 835 pages; $30.*

TALKING BEFORE SEX, DURING SEX, AFTER sex, talking about sex one way and another—there is quite a lot of talk and sex in *The Runaway Soul,* most of it done by narrator Wiley Silenowicz on his own (not just the talking, the sex). "The sensations, good, bad, dry, moist, effective, ineffective, irritating, inside a clouded mass of hallucinations, and then, at the edge, neural and a thing of the flesh, and then outside and watching but half-painted with the oddity of the aching intoxication of onwardness—as if one were in love with time and the future...." When not engaged in cosmic masturbation, Wiley negotiates (for more than 30 pages) with Leonie, a tantalizingly older woman who finally responds to his combination of priapic outcries and earnest entreaty with worried questions ("She says as I palp her brassiere, her breast in it, 'Are you a Communist?' ") and injured petulance ("I liked you because I thought you were sensitive.... But I was wrong").

Adolescent plodding and vulgarity set the tone of this long-heralded (or threatened) novel rather than the soaring poetics Brodkey's hero repeatedly aspires to and fails to grasp. It's a series of overlapping and interlocking pieces that show Wiley and a few others (his adoptive parents, S.L. and Lila; their daughter, Nonie; his lover, Ora) arguing and embracing. It's also a terrible mush of Marcel Proust and Henry Miller, unmixable and indigestible.

S.L. and Lila, two rapacious, self-absorbed Jews, struggle to emerge from this porridge but go down waving and drowning. Lila in particular, you feel, deserves better. A matriarch of blistering sarcasm, someone who would never be thought sensitive, Lila almost emerges as a character. "*I have a good business head, I'm a good wife for him—not if you're talking about the—you know, the Ideal, but who's ideal? I'm a good wife if you're being realistic about what he can get on the open market.... I'm someone who gets things done. If you sneer at me, I'll sneer right back at you; I'll say ha-ha and then some—the world won't come to an end if I say I'm optimistic now that we've stepped in.... I'll tell you something: I will never say to him,* Watch out, you might kill somebody—*I think that's the wrong training for a Jew.*" But we have to keep pushing away the gloppily portentous tone of Brodkey's presentation. On her deathbed, Wiley says, Lila "was not appalled by the novelty or by the immensity, either one, or by the intelligence and bitterness and grave luminosity of meaning." In other words, she was as much of a manipulative yenta as ever—which is clear if you just listen to her.

Brodkey, however, doesn't want us to listen to anyone but Wiley—who, since he doesn't display any character traits but egotism over 800 pages, becomes a bit wearying. He crosses over into "intolerable" when sharing such coital wordplay as the following: "She said—wildly—'You are a titan...' Or a *tight 'un:* I don't know.... 'You are *titan(t)ic,*' she said, maybe the word, maybe saying *tight-and-antic.*" These are the kind of games teenagers play before mature reflection intervenes to say that even good jokes don't work if you have to explain them. Wiley does seem to worry that his audience isn't listening—or perhaps he's too busy talking to listen to himself. On page 29, Nonie is identified for us as S.L.'s "daughter by blood, my sister by adoption"; again, on page 92, she is "S.L. and Lila's real daughter." Wiley may, of course, be doing this to emphasize his sense of not being as legitimate a family member as Nonie, but there are more subtle and less irritating ways of doing it.



THE WINDS OF SNORE: *Author Harold Brodkey.*

At one point, Wiley praises a "very successful novel" he has read for being "unendurable." One can see that a brilliant novel might be hard to take for, say, its painful honesty or its hyperrealistic violence. But Brodkey here has produced a novel that is unendurable in the more obvious sense—bloated, formless, repetitious, and unconcerned with charming the reader in any way. Instead of reaching out to us, Wiley just stands tall (in both senses), elaborating on the wonderful mystery of himself. In bed with Ora, he feels "the moments pushing, in a linked way, in a kind of heat of linkage, or with an almost hot, or flame-heated linkage of what might be called *sexual effects*... it is a peninsular half-motion in which everything stirs: the wind of the passage of time lifts us, blows, moves...." Whooshing through Harold Brodkey's novel, those winds can make a pretty hollow sound.

Elizabeth I, *by Anne Somerset. Alfred A. Knopf; 636 pages; $30.*

OVER THE PAST THREE CENTURIES, AS THE British monarchy has been reduced to an increasingly symbolic role, the most popular sovereigns have been women. No one minds that being Queen Elizabeth II takes hardly more skill than being Vanna White, but the waving-and-smiling post looks somewhat silly when it's filled by a man. Yet England's first Elizabeth was a politician, a warrior, and a scholar whose achievements could not be equaled by the entire present royal family (even including

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the Duchess of York's Budgie books). Anne Somerset's life of the first Elizabeth is a solid, readable portrait of this vigorous and fascinating woman. If her style sometimes falters, as in a sudden discussion of "viable alternatives" and "unacceptable options," it more often conforms to the stately cadences of British biography ("Desire and dynastic exigency had fused to form for Henry a single, compelling imperative"), and it is supported by a shrewd and balanced assessment of Elizabeth's policy and character (on numerous occasions, for instance, the queen appeared foolish and indecisive but, says Somerset, was coolly playing for time).

If the Tudors had guilt complexes, Elizabeth should have suffered from an overpowering one. Because she was not a boy, her father, Henry VIII, had her mother declared a whore and beheaded so that he could marry again. But if Elizabeth was troubled by the violence and treachery in her past, she gave no sign of it—indeed, she never made any attempt to posthumously restore her mother's reputation, unlike her half-sister Mary Tudor, whose mother had also been cast off by the king. By the time she was a teenager, though, there were intrigues enough in her own household to occupy and alarm her. A reasonably contented life with her father's widow, Katherine Parr, was disrupted when Katherine married the Lord High Admiral, Baron Seymour, who had been intended as Elizabeth's own husband. Seymour, who was old enough to be her father, indulged in such unpaternal kissing and fondling that Elizabeth's stepmother banished her from the house. Soon after, Katherine died, leaving Seymour once more eligible, but not for long—he was found guilty of fraud and extortion and executed when Elizabeth was sixteen.

This sequence of events may well have stunted Elizabeth's emotional growth and rendered her incapable of trusting any man enough to marry him. Yet, as Somerset shows, a great many factors combined not only to produce Elizabeth's spinsterhood but to make it the best of several possible bad bargains. An alliance with a foreign prince could commit England to costly adventures abroad, while marriage to a subject would create factionalism at home. Elizabeth was limited to Protestant suitors, but, mindful of her father's brutal rejection of Anne of Cleves ("the Flanders mare"), to whom he had become engaged after seeing her portrait, she insisted on meeting even those few face to face; European royals would not expose themselves to the possibility of being turned away and made a laughingstock. And in an age when death in childbirth was commonplace, Elizabeth risked her own life with marriage as well as the security of her kingdom, since the regency of an infant would have provided a long period for plotters and usurpers to make an attempt on the crown.

But if Elizabeth was, in all probability, a virgin when she died—the crowded, busy atmosphere of her palaces would not have allowed her to carry on a clandestine affair—she was much more than an old maid. Her apotheosis as the Virgin Queen was deliberately cultivated, with Elizabeth taking on such symbols of the Virgin Mary as the rose, the moon, and the pearl, and poets encouraged to produce works in praise of the chaste goddess. The quasi-religious role that she assumed compensated her subjects for the female deity they had lost when England was converted to Protestantism.

That conversion, however, was not universal and was certainly not tolerated abroad. In 1580, Pope Gregory XIII expressed the opinion that removing heresy justified murder: "Whosoever sends her out of the world . . . not only does not sin but gains merit." Elizabeth's enemies knew that they could count on the aid of Catholic rulers; her most determined foe, Mary, Queen of Scots, promised the king of Spain that, with his help, she would be "Queen of England in three months, and mass shall be said all over the country."

The problem of Mary, of course, was the greatest of Elizabeth's reign. Mary had scandalized Europe by becoming the mistress, then the wife, of the man widely believed to have murdered her husband; while detained in England, she made no secret of her enmity for Elizabeth ("In all Christendom I shall find enough of heirs," she told the queen, "who will have talons strong enough to grasp what I may put in their hand"). Yet, as an anointed monarch, she was held to be above earthly justice. If Elizabeth sent Mary to her death, she would be undermining her own authority and might be creating a martyr. Finally, Elizabeth's hand was forced with the discovery of letters plotting a Spanish invasion and Elizabeth's murder. The messy solution was to cut off Mary's head and, six months later (when the coffin was exuding "a very noisome savour"), to give her a grand state funeral with hundreds of mourners. It left Elizabeth in the right and Mary the heroine of a thousand romances.

If the queen never married or took a lover, she had what meant more to her—the affection of an entire country. Wherever she went, she was acclaimed, as her subjects lined the roads to kneel, cheer, and present her with tokens of their love, even if those were no more than bunches of herbs, which she received as gratefully as purses of gold. In an age when government ruled by coercion, Elizabeth managed to keep England strong and free by using something more. If she reigned without her people's goodwill, she said, "Well might I live, but never think I breathed." ■

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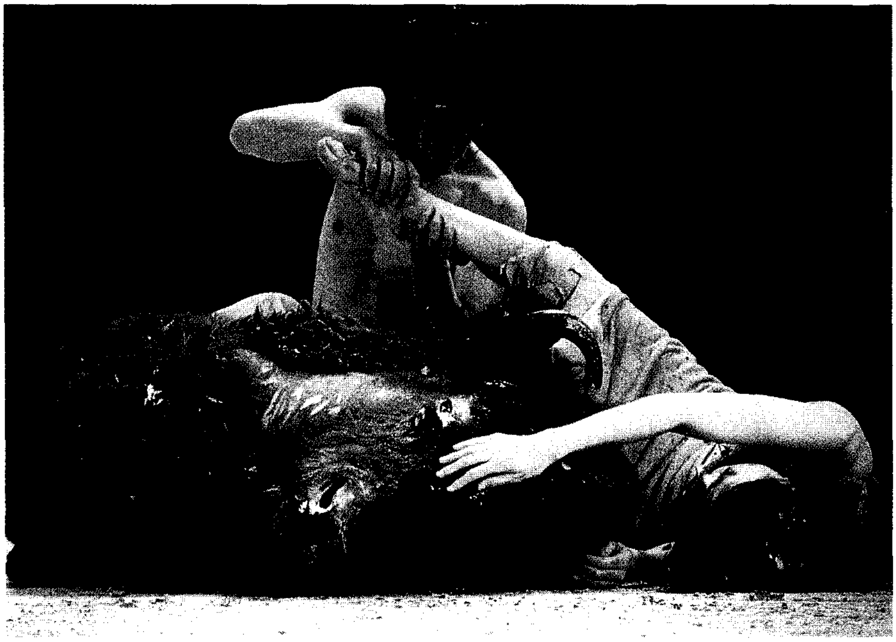
ALMOST BEING THERE

"... The blind will to survive is duly depicted in *Land.* Yet I noticed no extension of the range of the bodies' language ..."



EVERY LITTLE NON-MOVEMENT: *Koma and Eiko with friend.*

MANY A MAJOR TALENT IN CONTEMPORARY choreography has burst upon the scene with a package of ideas that appears startlingly, refreshingly new. The artistic ancestry of the work is not completely invisible, but the aspect that resonates is its originality, its departure from what has gone before. The downside of this kind of creativity is that, cut off from the rich, steady nourishment tradition offers, it has serious difficulty developing and expanding; it's like a showy plant without soil.

In desperation, choreographers of this ilk tend to add trappings—attention-getting music, scenic wonders, more people—to work that owed much of its original beauty to its simplicity. As their careers progress and their fame grows, they give us, again and again, essentially the same dance they were making at the start, amplified by adornment. If there is a lesson to be learned from this, it is that—the example of Martha Graham notwithstanding—dance is an art in which one cannot invent the world single-handed.

Eiko and Koma, the Japanese-born wife-and-husband team resident in the States for the past thirteen years, are an example of the pitfalls of being *sui generis*. Their latest effort, *Land,* in which the formerly self-sufficient pair enlisted the collaboration of an environmental set designer, two musicians, and their six-year-old son, was recently shown in that Hall of the Certified New, the Lepercq Space at the Brooklyn Academy of Music. If you had never seen Eiko and Koma's choreography and performing before, you might well have found the piece wonderful. If, like me, you'd seen nearly everything they've done, you would probably have thought you were seeing it again, now with a larger budget.

According to published report, *Land* was inspired by the landscape and indigenous culture of Taos, New Mexico, which the choreographers visited on tour and were much taken by. Sandra Lerner's set, a huge platform pitched toward the audience and backed by a matching vertical piece, suggests, in abstract form, the glowing terra-cottas of the southwestern landscape, edged with the blues and greens of water, sky, and vegetation; the horizontal surface incorporates a residue of clayey soil that clings to the performers' skin and hair. The lighting, by Jeff Fontaine, suggests that of the sun, both bountiful and merciless, at once giving life and parching it or burning it to dust. Two members of the Taos Pueblo, Robert Mirabal and Reynaldo Lujan, perform Mirabal's score for flute, drum, rattling gourds, and chanting voice, clearly influenced by American Indian music. Yuta, the little boy, adds a sentimentality at odds with his parents' customary picture of primeval life struggling against the faceless intransigence of nature.

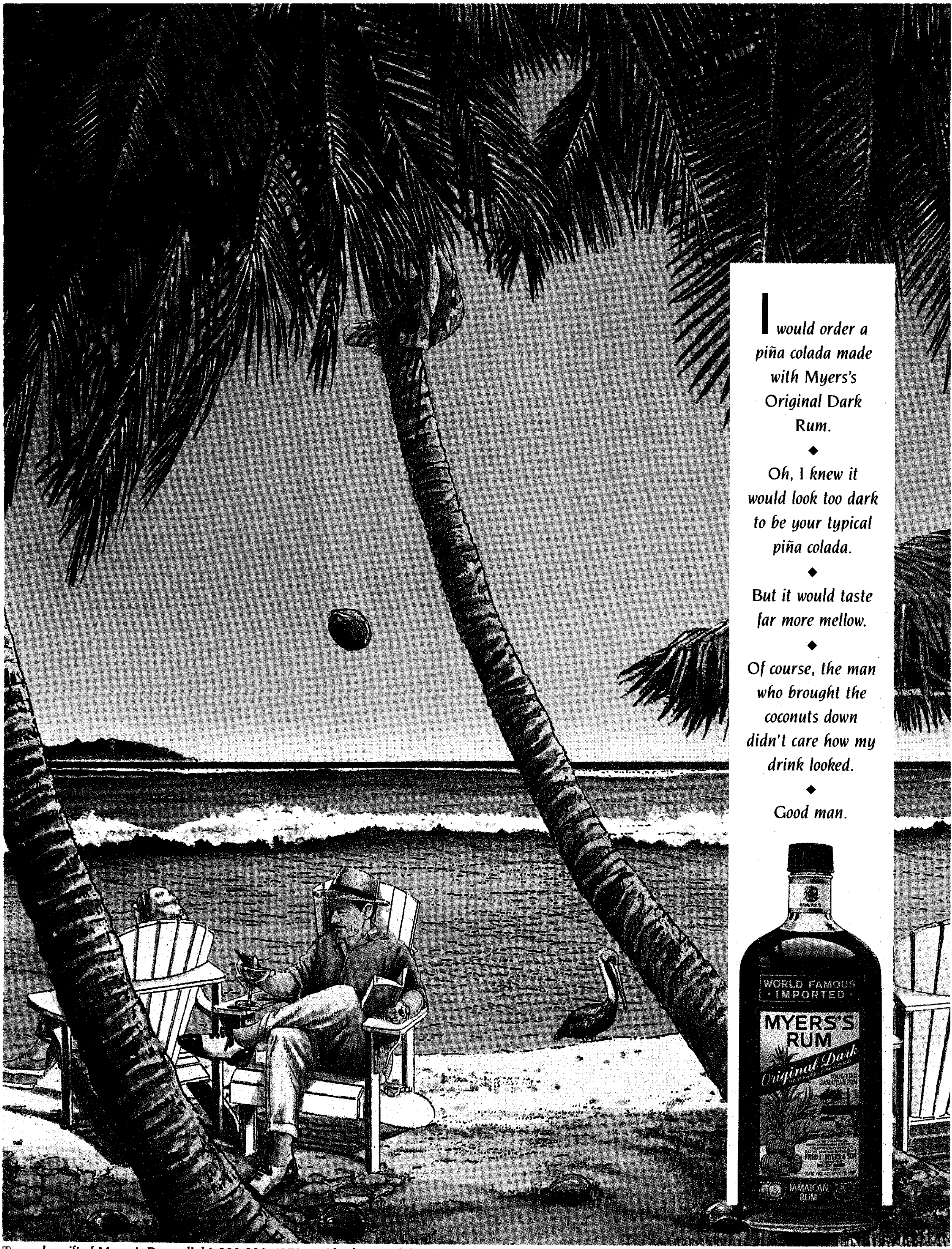
That blind, courageous will to survive is duly depicted in *Land,* through Eiko and Koma's customary means: bodies curled into or splayed against the ground like lumps of flesh as yet undifferentiated into hands that grasp effectively, limbs that locomote human-style, faces that register emotion. These are bodies devoid of volition apart from an inarticulate, implacable urge to sustain their existence and to mate. Stillness and infinitely slow motion alternate to suggest eons of time passing. This aspect of the piece was, as usual, executed with remarkable sentience and physical control. Yet I noticed no extension of the range of the bodies' language from the piece with which the artists made their American debut back in 1976.

Eiko and Koma's perennial subject—the excruciatingly prolonged and difficult birth of being from nothingness—is at odds with other material on which they are meditating in *Land.* From their work here with props (a buffalo head, stalks of vegetation used like divining rods, cloaks manipulated like vestments), they seem to be dealing with a highly developed human culture, one that not only hunts but has evolved elaborate systems of magic and ritual—in other words, people sophisticated enough to have imagined a mythology or religion for themselves. This is hardly an activity typical of life forms just emerging from the primordial slime.

There were, undeniably, visually and emotionally memorable passages in *Land,* almost all of them having to do with the profound physical and spiritual connection of man, animal, and landscape that Eiko and Koma observed in the Taos environment. At best, this piece, like their previous work, takes you into an area of suspended animation—visceral and psychic—that is as close as we highly developed creatures are likely to get to a state of pure being: The heart beats; the lungs draw breath and expel it. Like a lizard baking sleepily on its rock in the noontime sun, for your little moment in the eternity of time, you just *are.* ■

Photograph by Martha Swope.

THE IDEA HIT ME RIGHT UPON THE HEAD.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LOOK BEYOND MUSIC'S BIGGEST NAMES AND Establishment institutions, most of them mired in the past, and you will encounter a surprising amount of new work being performed, much of it promoted by younger conductors. There are even signs that audiences may be warming to the subject. Such, no doubt, is the consequence of today's new accessibility as more and more composers reach out and ask to be loved.

That gives conductors an added responsibility to be judicious and selective. If one can judge by the diverse programs he devises as music director of the American Composers Orchestra and Brooklyn Philharmonic, **Dennis Russell Davies** seems receptive to practically everything going on right now, no matter who composes it or what the quality of the music may be. His welcoming attitude is admirable, but how puzzling that such a gifted musician should be so indiscriminate and eager to embrace so much trash. Davies's stated goal as newly appointed principal conductor of the Brooklyn Philharmonic is "to challenge listeners to perceive music in nontraditional ways by injecting elements of surprise and irony into each program." That sounds promising, but no audience could have been seriously challenged or surprised by the insipid music Davies offered at his opening concert at the Academy of Music.

SMART MAN, FOOLISH CHOICES: *Dennis Russell Davies at BAM.*

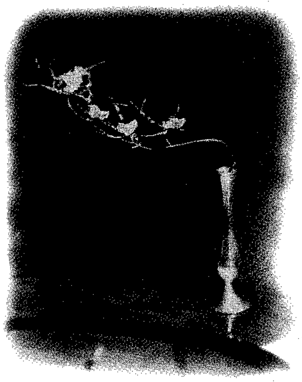
The program set out to demonstrate the influence of non-Western music on four composers—ingredients of the cross-cultural stew that seemed so heady and exciting in the sixties but, as reheated here, tasted like stale leftovers. Keith Jarrett's *Bridge of Light* for viola and orchestra juxtaposes major and minor modes, presumably according to Middle Eastern practice, but the music meanders, and its pallid pastoralisms mainly suggest doodlings Vaughan Williams might have discarded in 1912. Based on three poems by Jack Kerouac, Terry Riley's *June Buddhas* for chorus and orchestra harks back to the beat days of that protominimalist's youth and his interest in Indian music—a naïvely chatty or tediously garrulous score, depending on how much patience one has with a minor composer in his second childhood. Peggy Glanville-Hicks's *Etruscan Concerto* (1953), with Jarrett at the piano, and Villa-Lobos's *Choros* No. 8 (1925) have more originality and vitality, perhaps because cross-cultural exoticism was a fresher concept when those composers were active.

The orchestra gave decent performances of no special instrumental distinction—the final minutes of *Bridge of Light* were replayed but without audible improvements in the brass department. Since Davies lives in Germany, where he concentrates on standard-repertory opera (does that chic little ponytail disappear, I wonder, when he conducts the *Ring* in Bonn?), he is unlikely to be in Brooklyn long enough during the year to make an appreciable difference in the Philharmonic's orchestral technique. At least luckier rolls of the dice might bring more nourishing programs to BAM in the future.

Music director of the New Jersey Symphony Orchestra and, as of next year, the St. Paul Chamber Orchestra, **Hugh Wolff** aims for a more mainstream career than Davies's, and his new-music choices are not as capricious. Wolff's upbeat, mostly American program in Carnegie Hall not long ago with his New Jersey band climaxed in an enthusiastic if occasionally untidy performance of Aaron Copland's Third Symphony (1946), a work bursting with end-of-the-war optimism, vibrant big statements, and self-confident proclamations that the Great American Symphony has been written at last. Two low-key pieces contrasted nicely with the Copland: John Harbison's wistfully fragrant *Remembering Gatsby: Foxtrot for Orchestra* and George Walker's *Poème* for violin and orchestra, a soft-spoken, civilized, and wholly engaging poetical reflection and played as such by Cho-Liang Lin.

Concerts led by **Gerard Schwarz** invariably include a new work or one from the recent past—few conductors have done more to revive interest in the once-despised music of Hanson, Piston, Diamond, and other American symphonists who flourished in mid-century. At his latest concert with the New York Chamber Symphony at the 92nd Street Y, Schwarz gave the premiere of an imposing half-hour score by 31-year-old Aaron Jay Kernis, *Symphony in Waves*. Wave-motion imagery is the unifying principle, not only aqueous movement but also the swells and troughs of sound waves, monumentally tidal or gently rippling as produced by a cunning manipulation of varied instrumental colors, densities, and dynamics. Like most composers of his generation, Kernis achieves his ends by avidly sponging up the myriad stylistic choices now available to him, from minimalism and salsa back to Wagner and Schoenberg. Few absorb, combine, and use all these materials with more originality or

Photograph by Martha Swope Associates/William Gibson.



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brilliance—a major new work, and far from easy to play, although the Y Chamber Symphony, undaunted, gave a virtuoso performance.

Music director of the Atlantic Sinfonietta and Nassau Symphony Orchestra, **Andrew Schenck**, like Schwarz, has a special fondness for American composers born around the turn of the century. That enthusiasm registers warmly on a pair of valuable Koch International discs featuring the original chamber-orchestra versions of ballets written for Martha Graham by Copland, Barber, Hindemith, Menotti, and Schuman. The Sinfonietta's recent concert in Merkin Hall offered similar fare: Barber's Op. 1 Serenade, Copland's *Music for the Theater,* and the world premiere of a commissioned piece by Stephen Paulus, *Voices From the Gallery.* The Atlantic Sinfonietta sounds like a more polished ensemble on records than it did at Merkin, although the mildly entertaining Paulus suite depicting various characters portrayed in eleven famous artworks was deftly performed. Janet Bookspan recited Joan Vail Thorne's fanciful text with relish, and the slight score makes witty comments of its own, even if it hardly adds a significant sonic dimension to such masterpieces as the Mona Lisa and *American Gothic.* At least reproductions of the originals were thoughtfully on display in the lobby to help the audience make the proper connections.

AS THE CITY'S SMALL OPERA TROUPES DISAPpear one by one, the **New York Gilbert and Sullivan Players** valiantly struggle on, even though it has been nearly two years since the group staged a production. Last spring, there was a lively benefit program featuring such surprising G&S songsters as John Rubinstein, Sheldon Harnick, and Patrice Munsel; earlier this month, at its regular quarters in Symphony Space, NYGASP presented a delightful fund-raising concert performance of *Princess Ida.* Enough support has now been gathered to resume full-scale operations with a production of *The Mikado* that will run from December 26 through January 5.

That is good news for anyone who loves Gilbert and Sullivan—a wonderful company devoted to keeping their works fresh and vital—and whatever shreds remain of New York's artistic community spirit. Even without sets and costumes, this *Princess Ida* was enchanting. The most stately and operatic entry in the G&S canon, the piece works well in concert, where the glorious tunes, delicious archaisms, and instrumental subtleties of Sullivan's score can be fully appreciated. The excellent cast savored them all, thanks to artistic director Albert Bergeret, whose knowledge of the idiom and infectious presence on the podium surely explain why NYGASP is one of New York's most treasurable institutions. ■

Theater/John Simon

BRINGING IT DOON

"...What finally scuttles *Brigadoon* is the choreography and conducting. The Moscow Circus does have some impressive acts..."

SCOTCHED: *Tony Roberts and Joyce Castle as Jeff and Meg in the re-revival of* Brigadoon.

NEW YORK CITY OPERA IS OUR ONLY VENUE for full-scale revivals of old musicals, and as there are fewer and fewer new musicals coming in, it may soon be the last one of any kind. That is a powerful stimulus to lenience, but defending the current re-revival of the 1985 **Brigadoon** would tax the subtlest Jesuit casuist.

Desmond Heeley's set design makes enough of a background river to double for *Big River,* but then has nothing riparian in the foreground; its MacConnachy Square looks autumnal to the last sere detail, yet the time is late May; and the whole thing, although not in bad taste, looks to have been financed by a piggy bank. But the Heeley costumes are bonny enough, though who can go wrong with all those tartans for *objets trouvés*? Plaidy laddies and lassies, kilts at full tilt, are a costume designer's ready-made dream. Duane Schuler needed merely to provide some nice airy-fairy lighting (which he did) and the spell should have been on.

It isn't, though. The story works its dreamy magic, provided that the performers and orchestra do their stuff: no easy thing with the miked sound and distances requiring telescopes to make out a face. Something extra is incumbent on the principals. As Charlie Dalrymple, the eternal homegoer with Bonnie Jean, David Eisler has the voice and sweetness to soar free of all ambient trammels; Joan Mirabella, though looking remarkably un-Caledonian, dances and mimes the pining Maggie Anderson with poise, bounce, pathos, and disarmingly come-hither (or heather) appeal.

But the other lead female dancer, Camille de Ganon, though perfectly correct, lacks the added delicacy and lyricism Lerner and Loewe were clearly after when they made Jean a nonsinging dancer, one who could create vulnerability through movement alone. There is something a bit staid about this Jean, as also about her sister, Fiona, the female lead, whom Michele McBride sings with a knife-edged voice, and enacts with her thermostat way down. But it would be hard to wax passionate over her Tommy, John Leslie Wolfe, who sings acceptably, but looks and acts like an insurance salesman. True, Alan Jay Lerner neglected to specify his calling; still, there is only so much tallowy droopiness—without even a springy walk—a romantic lead can sustain. The real disaster, though, is Scott Fowler as Harry Beaton, whose attempted escape from Brigadoon threatens the town's enchantment. He comes across as an unsuccessful escapee from 42nd Street; dancer, perhaps, but no actor. Popping up in his strictly Broadway English, the odd "dinna" sounds strangely dinna theater.

To be sure, most of the accents are, to quote the Scottish poet Hugh MacDiarmid, "ootward boond frae Scotland," part Lallans, part Highlands, and part no lands on earth. Yet what finally scuttles this revival is the choreography and the conducting. James Jamieson was Agnes de Mille's assistant on the dances back in 1947, but either his memory is failing or mine is gilding the original with nostalgia. The barefoot bridal ballet now seems posturing and pointless, and the exciting chase ballet with its nosedives and pratfalls now looks more comical than ominous. Even more harmful is the baton of Paul Gemignani. This conductor may indeed be the ideal man for Sondheim, an association on which his fame rests; for other composers, Gemignani is no gem. His breakneck rush through such lilting ballads as "Waitin' for My Dearie" and "The Heather on the Hill," like his mechanistic way with several other numbers, is enough to make you sair in the hurdies.

Still, the Lerner-and-Loewe score cannot be quite destroyed, and the comedy is passably handled by Joyce Castle (a somewhat scary Meg) and Tony Roberts (a slightly narcoleptic Jeff), though their big number is misstaged by Gerald Freedman, who doesn't do that well with the rest, either. I think it's time for City Opera to become more adventurous; how about a revival of *Lady in the Dark,* for example?

YET ANOTHER RUSSIAN CIRCUS, NAMED AFter its director, Valentin Gnyushev (I use my own transliterations rather than the incorrect, French-derived ones in the playbill), makes its appearance at the Gershwin Theater, one of our best houses for musicals if we had any. So, I guess, **Moscow Circus–Cirk Valentin** must be welcomed. There are impressive acts here, even if no "book," something for which the program still credits Bob Bejan. Perhaps he authored the silly program note.

The contributions of other Americans to this enterprise are likewise infelicitous. Bobby Previte's music is New Age boring, Stephen Bickford's lighting is rock-concert trashy, and Audrey Carter's costumes try

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hard to be indecent. But the various trapeze, tightrope, and juggling acts—though not the unduly tedious clowns—manage to be as aesthetically pleasing as they are acrobatically spectacular. I can't itemize them all, but must mention the numerous smashing equilibrists, Yuri Borzykin juggling balls while treading a ball, little Seryozha Loskutov's Chaplin impersonation atop a precarious column of perilously labile parts, and the Chimes, seven aerialists who seem to become fast-moving cogs of some giant clockwork—Fritz Lang's *Metropolis* on the high trapeze.

There are subtexts, too. The Chimes appear to be performing without a net; so when they fall, which they occasionally do, the spectators can satisfy their need for terror until the hidden, elastic net sends the performers cartwheeling up into the air. A homoerotic thread is woven into the show, as when a not otherwise remarkable but very pretty ephebe, in only a bejeweled G-string, flies over the heads of the audience in an act billed "Angel"; or when, later, a strapping clown is stripped down to a similarly ornate G-string as another clown pretends to be chiseling him into Michelangelo's David. I truly hope there is no political agenda when Gennadi Chizhov performs a startling tango with a rat: The rat is a white Russian.

ENDESHA IDA MAE HOLLAND HAS HAD A FAScinating life. Born black, poor, and illegitimate in the Mississippi Delta, she had done stints as a prostitute and prison inmate before hooking up with the freedom fighters, then acquiring a Ph.D. in American studies from the University of Minnesota, and becoming a lecturer, writer, and associate professor of women's studies at SUNY Buffalo. Dr. Endesha, as she likes to be called, has had quite a life, but putting indiscriminate chunks of it into a series of barely dramatized vignettes does not a drama make, as Jonathan Wilson, who directed, might have realized.

From the Mississippi Delta offers us three able actresses—Cheryl Lynn Bruce, Sybil Walker, and Jacqueline Williams—who during eleven tenuously related sketches enact a variety of characters: Dr. Endesha, her midwife mother, and any number of blacks and whites, old and young, male and female. Trained no doubt by Dr. Endesha (one of her many vocations is "speech and language consultant"), the three women come up with accents so authentic that my companion (a Floridian) and I had the greatest difficulty following them. Adding to the confusion was not always knowing who was doing or saying what to whom, and having to hurtle on to the next incident before this one could sink in. The total effect is rather like Shirley Lauro's unfortunate *A Piece of My Heart* (reviewed last week), only harder to follow. In the break, we followed our instincts instead, and left. ■

The Insatiable Critic/Gael Greene

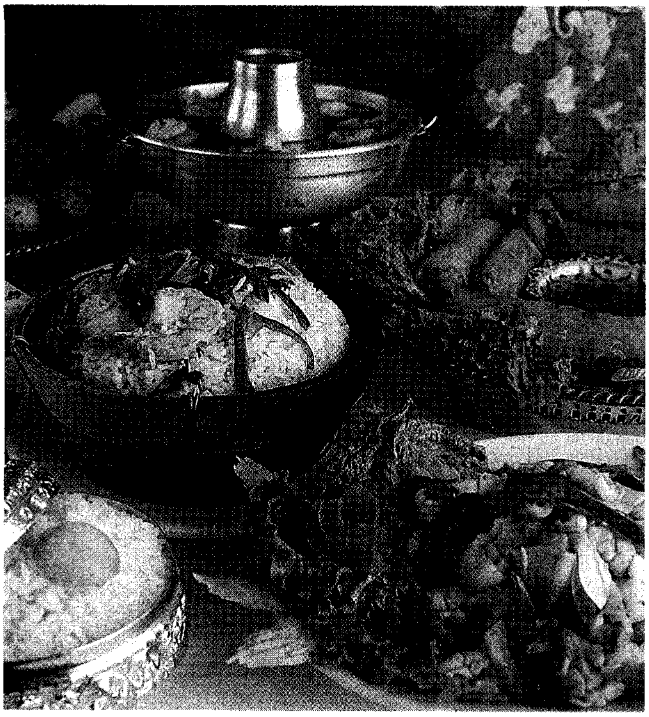
THAI ME UP, THAI ME DOWN

“. . .‘How spicy?’ asks the waiter as we order tom-yum, our favorite liquid fire. We don’t want to cry, but we like it hot. . .”

NEW YORKERS OF THE PEPPER PERSUASION flit about town in search of a thrill. The torrid sizzle of Hunan and Sichuan has lost its complex luster in the willy-nilly proliferation of neighborhood mu-shu joints. Woefully, we wander on Tex-Mex shores. Perhaps a quick Thai fix will humor the craving for a mouthful of fire. Unfortunately, till now, the small, earnest outposts of Thailand’s cuisine scattered about have merely tickled the palate. Exploring the perfumes of peanut and tamarind, kafir and galanga, searing little peppers and pungent lemongrass makes us long for more than the Thai home cooking found most everywhere.

Shaliga Thai is a far cut above its mostly humble peers, with jumbo shrimp carefully cooked and meats lovingly grilled (not stewed to old leather). The first attack of the kitchen’s fragrant red curry sauce coating the evening’s special of shrimp or scallops and avocado brings the taste buds to attention. And a small striped bass, gently steamed with cilantro and slivers of ginger and scallion, in a subtle broth (another night’s special) has us calling for seconds of rice to prolong the pleasure.

Not much can be said for the setting, a long, narrow storefront with tables (some a bit too cramped) installed in the archaeological remains of previous civilizations—a bar, Victorian fixtures, track lights, one of them pink. But the Thai paintings are pleasant. There is a dancer’s golden crown hanging at the bar, Thai writing on a wooden column (painted by a Buddhist monk for good luck), and none of the usual glass tablecloth guards with the smell of Windex. Depending on the waiter, you may get ingenuous devotion or professional spiff, with owner Puntul Suksomsong hovering shyly, ready to answer questions. An accountant, he sailed into this risky venture because his wife, Tienswang’s, fame as a cook for Thailand’s commercial council seemed to demand it. As executive chef, she directs the kitchen and slips into a sequined jacket to greet you at the door.



SHALIGA THAI: *Balancing subtle spicing and peppery curries.*

“How spicy?” asks the waiter as we order tom-yum, our favorite liquid fire, the brew of lemongrass, Thai basil, chili, and lemon, tonight with shrimp. “We don’t want to cry, but we like it hot” is the answer. And soon we are weeping, gasping, quenching the conflagration with Thai beer, dispatching the waiter for more cooling rice. But that’s the only moment of real pain. Everything else is perfectly balanced, the chili never conquering the satiny coconut cream or tingles of ginger and cilantro.

Start with crisped garlicky rib bits, good spring rolls with sprigs of mint, chicken wings all sticky and moist, or skewered satays of juicy meat—pork, beef, or chicken—with a thick peanutty sauce. Tender calamari seems to have no Thai tie except for the sauce. Avoid insipid deep-fried bean curd (tofu tod), and ask for tod mun pla only if you’re wild for rubber. There is a parade of irresistible dunking potions, some clear and citric with cooling cucumber and sugar, others fiery with minced tepin chili or smooth red dynamite. Cilantro root, bell pepper, tamarind, pickled garlic, vinegar, and sugar make a rosy jam served with moist barbecued chicken, so good you’ll want to dab it on everything. Serious hotheads ask for refills.

At first glance, prices seem high—$10 or $11 for rice and noodle dishes, $13 to $16 for salads, entrées $12 to $17—but portions are large, perfect for four to share, enough for six. Ask for entrées served two at a time, the better to savor the tapestry of subtly varying flavors.

Nuer yang namtok, strips of beef, tender and pleasantly charred (under the heading SALAD & YUM), are tossed with thin sticks of red onion and a staccato of what the boss says is toasted rice pounded to a crunch. We like to fold it in leaves of lettuce with mint, to dip in a fruity sauce. Onion, chili, and lime juice ignite a huge pile of fragrant squid (yum pla muk). Shrimp, calamari, and scallops—baked with rice in a clay pot or with bean thread in silver foil—are subtly spiced, a soothing contrast to the peppery curries or splendid deep-fried duck (shu-shee ped) in volatile herbs. Duck with cashews in honey sauce is luscious, too. The Thai classics pad-Thai and mee krob are both good, and I love pad-ce-ew—wide rice noodles with Chinese broccoli and beef, pork, shrimp, or chicken—with its wonderful Chinese savor. But a whole deep-fried fish in shu-shee curry emerges cooked to smithereens.

Crisp fried bananas in thin pastry crêpes on honey syrup are a gift from the house, but you may want to try custard topped with palm sugar and pumpkin julienne, too. Tapiocalike clumps with candied black bean are definitely an acquired taste. “No ice cream,” a guest complains. “I need to cool my mouth.” The waiter smiles in sympathy and brings delicious iced Thai tea and coffee, “a gift from me.”

Shaliga Thai Cuisine, 834 Second Avenue, near 45th Street (573-5526). Open Monday through Friday 11 a.m. to 11:30 p.m., Saturdays and Sundays 4:30 to 11:30 p.m. A.E., C.B., D.C., M.C., V.

Photograph by Tria Giovan.

SALES & BARGAINS

BY LEONORE FLEISCHER

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MRS. PEEL

SEVERAL SERVICES ARE DISCOUNTED AT THIS salon, such as a facial, was $60, now $48; full- and half-leg wax, were $48 and $22 respectively, now $39 and $18; back wax for men, was $45, now $36; shoulder wax for men, was $25, now $20. All other salon services are 20 percent off, including deep peeling and eyelash tinting. An appointment is necessary. Checks accepted; no credit cards. *Elena Schell, 157 W. 57th St., Suite 202 (245-2170); Tues.–Fri. 10 a.m.–8 p.m. and Sat. 8 a.m.–5 p.m.; through 12/18.*

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THE ALL-VOLUNTEER ADOPTIVE PARENTS Committee (APC) is a nonprofit organization of adoptive and pre-adoptive parents, dedicated to helping every child available for adoption find a home. One of the ways the committee disseminates information is through a book list, available free to anyone who requests it. On Sunday, November 24, APC is sponsoring its 11th annual all-day adoption-information conference, at the Bronx campus of Fordham University, with workshops, seminars, panels, and ample networking opportunities. Topics of discussion include "adoption and grandparents" and "the birth-parent search." There will also be an adoption-book store, with books for parents on making the adoption decision and raising an adopted child and books for adopted children to help them understand their family situation. Books are also available by mail from the APC. For a free book list, send your request with a stamped, self-addressed #10 envelope to *Adoptive Parents Committee, Att: Ms. Barbara Pitkowsky, P.O. Box 3525, New York, N.Y. 10008-3525. Call (718) 259-7921 for information about attending the conference.*

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THE SWID POWELL/ALESSI ONE-DAY SALE has discontinued, irregular, and overstock contemporary tableware that is ordinarily very expensive because it is artist- and architect-designed. For example, there are production seconds and slightly damaged items here, such as Gwathmey Siegel's Tuxedo 5-piece place setting, if perfect $190, here $100; Tuxedo or Chicago buffet plate, if perfect $65, here $30; other buffet plates include Robert Venturi Notebook or Grandmother, Steven Holl Planar or Volumetric, Michael Graves Delos or White Corinth, if perfect $65–$85 each, here $30–$35; silver-plated items include Richard Meier's candlesticks and candelabras, if perfect $300 and $375 each respectively, here $150 and $175; also Richard Meier bowls, trays, pitchers, picture frames, and more, at similar reductions; Venturi candlesticks, if perfect $250 each, here $125; Robert & Trix Haussmann candlesticks and a Mickey peppermill, if perfect $190 and $125 respectively, here $90 and $60; Alessi overstock and damaged items include several styles of water kettle, if perfect $75–$300, here $35–$150; trays, if perfect $75–$300, here $35—$150; clocks, if perfect $150, here $30; designer cookware sets, flatware, tabletop accessories, ice buckets, cutlery, coffee-makers, and much more. M.C., V., checks accepted by Swid Powell; Alessi accepts checks but no credit cards; all sales final. *Swid Powell/Alessi, Loew's New York Hotel, Lexington Ave. at 51st St., Embassy Suite A (752-7000); Thurs. 9 a.m.–5 p.m.; 11/21.*

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THE WATERMAN EXECUTIVE FOUNTAIN PEN, with a black or tortoiseshell finish and 18K-gold nib, was $120 at this store, now $72. Other writing instruments on sale include a Pilot pen set with a miniature fountain pen, ballpoint pen, and pencil, in blue, red, or purple lacquer finishes, was $60, now $36; Reform's white fountain-pen-and-matching-ballpoint set, was $35.50, now $17.75; Kenpen roller-ball-and-matching-pencil set, was $50, now $30; Sheaffer brushed-chrome-with-gold-trim ballpoint, was $30, now $18; Parker black lacquer ballpoint-and-pencil set; was $120, now $72; Canetti director's pencil and holder, including 6 assorted-color leads, was $40, now $24; Sheaffer Connoisseur cobalt-blue fountain pen with 18K-gold nib (was $200), plus matching ballpoint (was $100), now $125 for both. A.E., M.C., V., checks accepted; all sales final; write for free pen catalogue. *Arthur Brown & Bro., Inc., The International Pen Shop, 2 W. 46th St. (575-5555 or 1-800-772-PENS); Mon.–Fri. 9 a.m.–6:30 p.m. and Sat. 10 a.m.–6 p.m.; through 12/31.*

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 20

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Uncle Moses* (1932/1989). #2—Through 11/21: *Dial M for Murder*. 11/22–25: *Baxter* (1988); *The Wonderful World of Dogs* (1990). 11/26–27: *Blood in the Face* (1991); *Berkeley in the Sixties* (1990). #3—*The Wages of Fear* (1953).

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Black Robe*. Opening 11/22: *My Father is Coming*. #2—*Prospero's Books*. #3—*Exposure*. #4—*The Commitments*. #5—*The Rapture*. #6—*Life Is Sweet*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Own Private Idaho*. #2—*My Own Private Idaho*. Opening 11/22: *An American Tail: Fievel Goes West*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Looney Tunes: Hall of Fame*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*29th Street*. #2—*The Fisher King*. #3—*Ricochet*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 11/20: *Alphaville* (1965); *Le Gai Savoir* (1969). 11/21: *Phone Call From a Stranger* (1952); *Scapegoat* (1959). 11/22–23: *Murder Over New York* (1940); *Charlie Chan on Broadway* (1937). 11/24: *Los Olvidados* (1950); *Veridiana* (1961). 11/25: *Lola* (1982); *Veronica Voss* (1982). 11/26: *Bombshell* (1933); *Red Dust* (1932).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Frankie & Johnny*. #2—*Frankie & Johnny*. #3—*Other People's Money*. #4—*All I Want for Christmas*. #5—*And You Thought Your Parents Were Weird*. #6—*Strictly Business*. #7—*Highlander 2*. Opening 11/22: *The Addams Family*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Search for Signs of Intelligent Life in the Universe*. #2—*Homicide*. #3—*Man in the Moon*. #4—*Antonia & Jane; Hearing Voices* #5—*The Story of Boys and Girls*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Fist of the North Star*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The People Under the Stairs*. #2—*Cape Fear*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Architecture of Doom*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Whore*. #2—*The Boy Who Cried Bitch*. #3—*Paris Is Burning*. #4—*Rambling Rose*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Curly Sue*. #2—*Little Man Tate*. #3—*The Butcher's Wife*. #4—*Ricochet*. #5—*The Fisher King*. #6—*Dead Again*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Homicide*. #2—*Strictly Business*. #3—*City of Hope*. Opening 11/22: *An American Tail: Fievel Goes West*. #4—*Other People's Money*. #5—*Frankie & Johnny*. #6—*Billy Bathgate*. #7—*Cape Fear*. #8—*And You Thought Your Parents Were Weird*. #9—*Highlander 2*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*House Party 2*. #2—*All I Want for Christmas*. #3—*The People Under the Stairs*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Deceived*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Cape Fear*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Strictly Business*. #2—*Frankie & Johnny*. #3—*Other People's Money*. Opening 11/22: *The Addams Family*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *All I Want for Christmas*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Man in the Moon*. #2—*And You Thought Your Parents Were Weird*. #3—*Billy Bathgate*. #4—*Shattered*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear*. #2—*The People Under the Stairs*. Opening 11/22: *An American Tail: Fievel Goes West*.

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *Frankie & Johnny*. Opening 11/22: *The Addams Family*.

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*House Party 2*. #2—*Ricochet*. #3—*Strictly Business*. #4—*House Party 2*. #5—*Other People's Money*.

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (302-0494). *Billy Bathgate*.

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Little Man Tate*. **EMBASSY 3**—*Terminator 2*. **EMBASSY 4**—*Highlander 2*.

37. **WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts.** (398-1720). No longer showing feature films.

38. **WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves.** (246-1583). #1—*And You Thought Your Parents Were Weird*. #2—*Rambling Rose*. Opening 11/22: *An American Tail: Fievel Goes West*. #3—*The Fisher King*. #4—*Curly Sue*. #5—*The People Under Stairs*. #6—*The Rapture*.

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *All I Want for Christmas*.

41. **ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *The Commitments*. Opening 11/22: *For the Boys*.

42. **EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). *Curly Sue*.

43. **CARNEGIE HALL CINEMA—Seventh Ave. at 56th St.** (265-2520). #1—*Barton Fink*. #2—*Homicide*.

44. **SUTTON—57th St. east of Third Ave.** (759-1411). #1—*Homicide*. #2—*Silence of the Lambs*.

45. **FESTIVAL THEATER—57th St. west of Fifth Ave.** (307-7856). *Man in the Moon*.

46. **57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). *Prospero's Books*.

48. **CROWN GOTHAM—Third Ave. bet. 57th–58th Sts.** (759-2262). *29th Street*.

49. **PLAZA—58th St. east of Madison Ave.** (355-3320). *My Own Private Idaho*.

50. **LOEWS FINE ARTS—58th St. west of Fifth Ave.** (980-5656). *Meeting Venus*.

51. **59th STREET EAST—59th St. west of Second Ave.** (759-4630). *Rambling Rose*.

52. **MANHATTAN TWIN—59th St. bet. Second and Third Aves.** (935-6420). #1—*Strictly Business*. #2—*Highlander 2*. Opening 11/22: *An American Tail: Fievel Goes West*.

53. **BARONET—Third Ave. at 59th St.** (355-1663). *Cape Fear*. **CORONET**—*Cape Fear*.

54. **CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *Cheap Shots*.

55. **CINEMA I—Third Ave. at 60th St.** (753-6022). *Beauty and the Beast*. **CINEMA II**—*Billy Bathgate*. **CINEMA THIRD AVE.**—*Antonia & Jane*.

61st Street and Above, East Side

60. **UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—*The Fisher King*. #2—*All I Want for Christmas*.

61. **BEEKMAN—Second Ave. at 66th St.** (737-2622). *Black Robe*.

62. **LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*Frankie & Johnny*. #2—*Little Man Tate*. Opening 11/22: *The Addams Family*.

63. **68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). *Overseas*.

64. **LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *Other People's Money*.

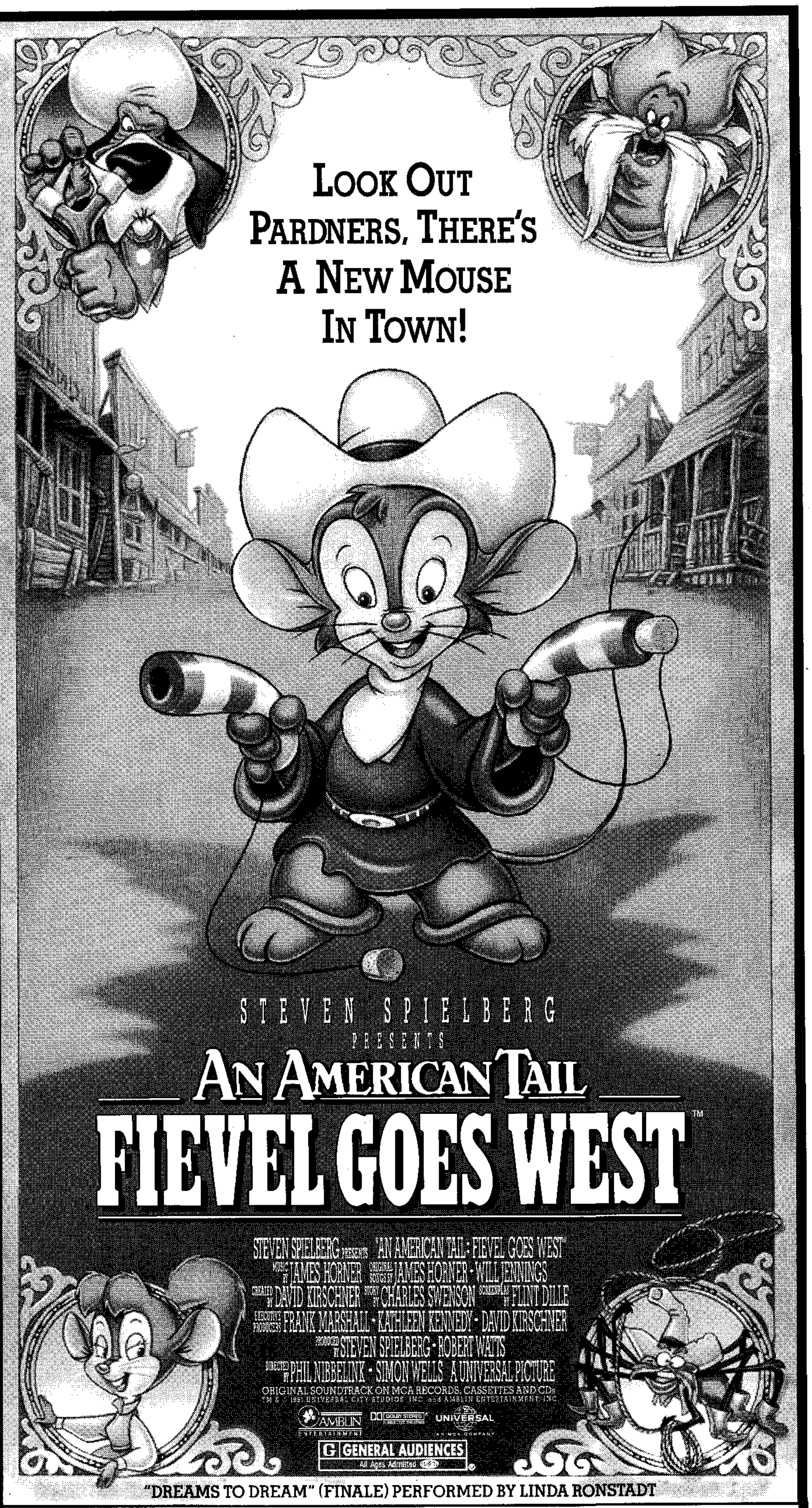
65. **UA EAST—First Ave. at 85th St.** (249-5100). *Frankie & Johnny*.

66. **86TH STREET EAST—86th St. east of Third Ave.** (249-1144). #1—*Billy Bathgate*. #2—*Strictly Business*.

68. **86TH STREET—86th St. west of Lex. Ave.** (534-1880). #1—*Cape Fear*. #2—*The People Under the Stairs*. Opening 11/22: *An American Tail: Fievel Goes West*.

61st Street and Above, West Side

79. **LOEWS PARAMOUNT—Broadway at 61st St.** (247-5070). *All I Want for Christmas*.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80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Black Robe.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*City of Hope.* Opening 11/24: *The Double Life of Véronique.* #2—*Europa, Europa.* #3—*La Belle Noiseuse.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Cape Fear.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Frankie & Johnny.* Opening 11/22: *The Addams Family.* #2—*Other People's Money.* #3—*Curly Sue.* #4—*Little Man Tate.* #5—*Billy Bathgate.* #6—*The Fisher King.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Strictly Business.* Opening 11/22: *An American Tail: Fievel Goes West.* #2—*29th Street.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The People Under the Stairs.* #2—*Beastmaster II.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Strictly Business.* #2—*House Party 2.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 11/9–11/24: "The Valentino Cult." 11/23: *Sappho* (1921); *Hotel Imperial* (1927). 11/24: *Monsieur Beaucaire* (1924); *Valentino* (1977).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 11/20–22: "The Myth of Our Power: Films by Filipino Women." 11/20–23:"Swedish Avant-Garde 1924–1990: A Retrospective." 11/21–24: "Cine de Reclama Film Festival" (Free Admission). 11/23: "New Works From the Film-Makers Cooperative."

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. 11/22: *Mishima* (1985), dir. Paul Schrader will be present.

BARNARD COLLEGE—3009 Broadway at 118th Street. (854-2418). "Encounters between Film and Literature." 11/26: *Bicycles Are for Summer* (1982).

BEACON THEATER—2724 Broadway, at 74th St. (496-7070). $7.50. Beg. 11/22: *At the Max* (1991). The Rolling Stone's 1989 The Steel Wheels/Urban Jungle Tour on an IMAX giant screen with surround sound.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 11/20: *Les Noces de Papier* (1989).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." 11/19–23: "Arms and Armor." 11/26–30: "The Stuart Davis Exhibition." "Saturday Evening Films." Through November, Saturdays at 4 & 6:30: "100 Years of American Photography." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.* Closed Thanksgiving Day.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. "Personal Cinema Program." 11/22: Penelope Price. 11/23: Yervant Gianikian and Angela Ricci Lucchi.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 11/14–1/14/92: "Yiddish Film Between Two Worlds." 11/21, 23: *East and West/Mazel Tov* (1923). 11/21–22: *Laughter Through Tears* (1928). 11/22: *Seeds of Freedom* (1928). 11/23: *Jewish Life in Vilna* (1933). 11/24: *Jewish Luck* (1925); *The Return of Nathan Becker* (1932); *An Appeal to the Jews of the World* (1941 newsreel). 11/25–26: *The Unfortunate Bride* (1932); *Jiskor* (1924). 11/21: What's Happening: *100 NY, NY. 1989* (1990); *The Salt Mines* (1990). 11/22–12/3: "Speaking Out: Film and Video About AIDS." 11/22: *Red Hot and Blue* (1990); *Diana's Hair Ego* (1990); *Fighting in Southwest Louisiana* (1991); *Danny*(1988); *Together Alone* (1991). 11/24: *Voices From the Front* (1991); *Fear of Disclosure* (1989); *Two Marches* (1991); *The Ads Epidemic* (1989); *Tainted Love* (1985); *1969* (1991); *Stop the Church* (1990); *A Hard Rain's Gonna Fall* (1989); *They Are Lost to Visioni Altogether* (1989). 11/25: *The Last of England* (1987). 11/25: Cineprobe: An Evening With Barbara Hammer.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: "Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perspectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History." 11/15–5/17/92: "A Retrospective of Advertising Council Campaigns." 11/15–11/24: "In the Public Interest."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 11/20–21: *My Father's Glory.* 11/22–23:Closed. 11/24–26: *My Father's Glory.* Cinema #2: 11/20: *One Hand Don't Clap* (1991). 11/21: *Duel of the Titans* (1963). 11/22–25: *Ariel* (1988); *Leningrad Cowboys Go America* (1990). 11/26–27: *The Commitments* (1991).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 11/21: *The Amish: Not to Be Modern* (1985); *Lorang's Way* (1980); *Darkness, Light, Darkness* (1989); *Manly Games* (1988); *Street of Crocodiles* (1986); *Rehearsals for Extinct Anatomies* (1988). 11/26: *Kind Hearts and Coronets* (1949).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5.11/15–27: *Revolution* (1990), dir. Jeff Kahn.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Beastmaster II.* Beg. 11/22: *An American Tail: Fievel Goes West.* #2—*Ernest Scared Stupid; House Party 2.* #3—*The People Under the Stairs.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Billy Bathgate.* #2—*The People Under the Stairs.* #3—*Strictly Business.* #4—*All I Want for Christmas.* #5—*Cape Fear.* #6—*Curly Sue.* #7—*House Party 2.* #8—*Strictly Business.* #9—*Other People's Money.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Beastmaster II.* #2—*The People Under the Stairs.* #3—*Curly Sue.* #4—*And You Thought Your Parents Were Weird.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Strictly Business; Beastmaster II.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The People Under the Stairs.* #2—*Strictly Business.* #3—*Hitman; Highlander 2.* #4—*House Party 2.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*The People Under the Stairs.*#2—*Beastmaster II.* #3—*All I Want for Christmas.* #4—*Curly Sue.* #5—*House Party 2.* #6—*Billy Bathgate.* #7—*Highlander 2; Hitman.* #8—*Ricochet.* #9—*Cape Fear.* #10—*Strictly Business.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Ricochet.* #2—*Shattered; Deceived.* #3—*Billy Bathgate.* #4—*Curly Sue.* #5—*Hitman.* #6—*Other People's Money.* #7—*Strictly Business.* #8—*House Party 2.* #9—*The People Under the Stairs.* #10—*House Party 2.* #11—*Beastmaster II.* #12—*All I Want for Christmas.* #13—*Cape Fear.* #14—*Highlander 2.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The People Under the Stairs.* #2—*Cape Fear.* #3—*And You Thought Your Parents Were Weird.* #4—*Frankie & Johnny; Little Man Tate.* #5—*Billy Bathgate.* #6—*All I Want for Christmas.* #7—*Highlander 2.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Little Man Tate.* #2—*Frankie & Johnny.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Beastmaster II; All I Want for Christmas.* #2—*House Party 2.* #3—*Curly Sue.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Other People's Money.* #2—*My Own Private Idaho.* #3—*All I Want for Christmas.* #4—*Curly Sue.* #5—*The Fisher King; Homicide.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The People Under the Stairs; House Party 2.* #2—*Beastmaster II.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*House Party 2.* #2—*Beastmaster II.* #3—*Curly Sue.* #4—*Other People's Money.* #5—*Strictly Business.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Cape Fear.* #2—*The People Under the Stairs.* #3—*House Party 2.* #4—*Strictly Business.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*29th Street; And You Thought Your Parents Were Weird.* #2—*Strictly Business.* #3—*Curly Sue.* #4—*The People Under the Stairs.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Billy Bathgate.* #2—*Other People's Money.* #3—*Cape Fear.* #4—*House Party 2.* #5—*Beastmaster II.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Billy Bathgate.* #2—*Frankie & Johnny.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*And You Thought Your Parents Were Weird.* #2—*Frankie & Johnny.* #3—*Billy Bathgate.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*29th Street; Other People's Money.* #2—*All I Want for Christmas.* #3—*Beastmaster II.* #4—*Curly Sue.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*House Party 2.* #2—*The People Under the Stairs.* #3—*Strictly Business.* #4—*Cape Fear.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Curly Sue.* #2—*Other People's Money.* #3—*Cape Fear.* #4—*Billy Bathgate.* #5—*Frankie & Johnny.* #6—*All I Want for Christmas.* #7—*Highlander 2.* #8—*29th Street.* #9—*Little Man Tate; My Own Private Idaho.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Beastmaster II.* #2—*Billy Bathgate.* #3—*Strictly Business.* #4—*Little Man Tate; The People Under the Stairs.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Cape Fear.* #2—*Beastmaster II.* #3—*The People Under the Stairs.* #4—*Strictly Business.* #5—*Curly Sue; House Party 2.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Strictly Business.* #2—*Cape Fear.* #3—*All I Want for Christmas.* #4—*The People Under the Stairs.* #5—*House Party 2; Highlander 2.* #6—*Other People's Money.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Billy Bathgate.* #2—*Other People's Money.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Frankie & Johnny.* #2—*Cape Fear.* #3—*The Fisher King.* #4—*Little Man Tate.*

303. CORONA—PLAZA—(639-7722). #1—*The People Under the Stairs.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Cape Fear.* #2—*The People Under the Stairs.* #3—*Curly Sue.* #4—*Frankie & Johnny.* #5—*Little Man Tate; Highlander 2.* #6—*All I Want for Christmas.* #7—*29th Street.*

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Your what where and when guide to the movies.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Billy Bathgate.* #2—*The Butcher's Wife.* #3—*All I Want for Christmas.* #4—*Little Man Tate.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Other People's Money.* #2—*Billy Bathgate.* #3—*Homicide.* #4—*Curly Sue.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*The People Under the Stairs.* #2—*All I Want for Christmas.* #3—*Highlander 2.* #4—*Year of the Gun.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Billy Bathgate.* #2—*Frankie & Johnny.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The People Under the Stairs.* #2—*House Party 2.* #3—*Cape Fear.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Fisher King.* #2—*29th Street; My Own Private Idaho.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Frankie & Johnny.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Strictly Business.* #2—*Other People's Money.* #3—*Curly Sue.* #4—*Highlander 2.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*The People Under the Stairs.* #2—*Deceived; Highlander 2.* #3—*House Party 2.* #4—*Beastmaster II.* #5—*And You Thought Your Parents Were Weird.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*All I Want for Christmas.* #2—*My Own Private Idaho.* #3—*Little Man Tate.* #4—*29th Street.* #5—*Cape Fear.* #6—*Man in the Moon.* #7—*Frankie & Johnny.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Cape Fear.* #2—*Curly Sue.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Beastmaster II.* #2—*Strictly Business.* #3—*The People Under the Stairs.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The People Under the Stairs.* #2—*Beastmaster II.* #3—*Highlander 2.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Cape Fear.* #2—*Billy Bathgate.* #3—*And You Thought Your Parents Were Weird.* #4—*Other People's Money.* #5—*Frankie & Johnny.* #6—*Curly Sue.* #7—*All I Want for Christmas.*

320. REGO PARK—DRAKE—(457-4002). *And You Thought Your Parents Were Weird.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Deceived.* #2—*Homicide.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Frankie & Johnny.* #2—*Cape Fear.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The People Under the Stairs.* #2—*And You Thought Your Parents Were Weird; Little Man Tate.*

401. NEW DORP—HYLAN—(351-6601). #1—*Cape Fear.* #2—*Billy Bathgate.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*And You Thought Your Parents Were Weird.* #2—*The People Under the Stairs.* #3—*Curly Sue.* #4—*All I Want for Christmas.* #5—*Billy Bathgate.* #6—*Highlander 2.* #7—*29th Street.* #8—*Cape Fear.* #9—*Other People's Money.* #10—*Frankie & Johnny.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Homicide; House Party 2.* #2—*Little Man Tate.*

501. BELLMORE—MOVIES—(783-7200). *Billy Bathgate.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Cape Fear.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Cape Fear.* #2—*Curly Sue.* #3—*House Party 2.* #4—*Other People's Money.* #5—*29th Street.* #6—Through 11/21: *The People Under the Stairs; Highlander 2.* Beg. 11/22: *An American Tail: Fievel Goes West.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Frankie & Johnny.* #2—*Billy Bathgate.* #3—*The People Under the Stairs.* #4—*Curly Sue.*

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505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*All I Want for Christmas*. #2—*Cape Fear*. #3—*Billy Bathgate*. #4—*The People Under the Stairs*. #5—*Little Man Tate*. #6—*Curly Sue*. #7—*Frankie & Johnny*. #8—*Other People's Money*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Other People's Money*. #2—*All I Want for Christmas*. #3—*Little Man Tate*. #4—*Cape Fear*. #5—*Frankie & Johnny*. #6—*The Fisher King*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*Other People's Money*. #2—*All I Want for Christmas*. #3—*Curly Sue*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Billy Bathgate*. #2—*29th Street*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Beastmaster II*. #2—*The People Under the Stairs*. #3—*Strictly Business*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Strictly Business*. #2—*Deceived; The Butcher's Wife*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*All I Want for Christmas*. #2—*Billy Bathgate*. #3—*The Fisher King*. #4—*And You Thought Your Parents Were Weird*. #5—*Frankie & Johnny*. #6—*Little Man Tate*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Frankie & Johnny*. #2—*The Butcher's Wife; Homicide*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*My Own Private Idaho*. #2—Through 11/21: *Highlander 2*. Beg. 11/22: *Black Robe*. #3—*29th Street*. #4—*Little Man Tate*. #5—*The Fisher King*. #6—*And You Thought Your Parents Were Weird*.

515. MALVERNE—TWIN—(599-6966). #1—*Ernest Scared Stupid*. #2—*Deceived; Rambling Rose*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Man in the Moon*. #2—*Frankie & Johnny*. #3—Through 11/21: *The Fisher King*. Beg. 11/22: *The Addams Family*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Cape Fear*. #2—*And You Thought Your Parents Were Weird*. #3—Through 11/21: *Beastmaster II*. Beg. 11/22: *An American Tail: Fievel Goes West*. #4—*Curly Sue*. #5—*Billy Bathgate*. #6—Through 11/21: *All I Want for Christmas*. Beg. 11/22: *The Addams Family*. #7—*Other People's Money*. #8—*Frankie & Johnny*. #9—Through 11/21: *The People Under the Stairs; Highlander 2*. Beg. 11/22: *The Addams Family*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Frankie & Johnny*. #2—*Cape Fear*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Other People's Money*. #2—*Curly Sue*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Paradise; House Party 2*. #2—*Year of the Gun; Bingo*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*City of Hope; House Party 2*. #2—*All I Want for Christmas*. #3—*Strictly Business*. #4—*Other People's Money*. #5—*The People Under the Stairs; Homicide*. #6—*Beastmaster II; Europa, Europa*. #7—*29th Street*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Cape Fear*. #2—*My Own Private Idaho*. #3—*Rambling Rose*. #4—*Curly Sue*. #5—*Little Man Tate*. #6—*Billy Bathgate*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Frankie & Johnny*. #2—*The Butcher's Wife*. #3—*Billy Bathgate*. #4—*Curly Sue*. #5—*All I Want for Christmas*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Cape Fear*. #2—*Other People's Money*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Billy Bathgate*. #2—*All I Want for Christmas*.

527. SYOSSET—SYOSSET—(921-5810). #1—*The Fisher King*. #2—*Frankie & Johnny*. #3—*Other People's Money*.

528. SYOSSET—UA CINEMA 150—(364-0700). *Cape Fear*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The People Under the Stairs*. #2—*Billy Bathgate*. #3—*Other People's Money*. #4—*Ricochet*. #5—*Strictly Business*. #6—*Highlander 2*. #7—*Beastmaster II*. #8—*Cape Fear*. #9—*Strictly Business*. #10—*All I Want for Christmas*. #11—*Curly Sue*. #12—*House Party 2*. #13—*Hitman*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*And You Thought Your Parents Were Weird*. #2—*Cape Fear*. #3—Through 11/21: *Strictly Business*. Beg. 11/22: *The Addams Family*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Man in the Moon*. #2—*Frankie & Johnny*. #3—*Homicide*. #4—*The Fisher King*. #5—*Little Man Tate*. #6—*Deceived*.

534. WESTBURY—WESTBURY—(333-1911). #1—Through 11/19: Closed. Beg. 11/20: *The Addams Family*. #2—

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Beast Masters II*. #2—*The Fisher King*. #3—*Curly Sue*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Billy Bathgate*. #2—*The People Under the Stairs*. #3—*Cape Fear; All I Want for Christmas; Frankie & Johnny*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Other People's Money*. #2—*And You Thought Your Parents Were Weird*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Curly Sue*. #2—*Billy Bathgate*. #3—*Other People's Money*. #4—*All I Want for Christmas*. #5—*Little Man Tate*. #6—*The People Under the Stairs*. #7—*Strictly Business*. #8—*Cape Fear*. #9—*The Fisher King*. #10—*Highlander 2*. #11—*Beastmaster II*. #12—*And You Thought Your Parents Were Weird; House Party 2; Frankie & Johnny*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Beastmaster II*. #2—*The Fisher King*. #3—*House Party 2*. #4—*Frankie & Johnny*. #5—*All I Want for Christmas*. #6—*Strictly Business*. #7—*The People Under the Stairs*. #8—*29th Street; The Butcher's Wife*. #9—*Cape Fear*. #10—*Little Man Tate*. #11—*Man in the Moon; Other People's Money*. #12—*Highlander 2; Curly Sue; Billy Bathgate*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Cape Fear*. #2—*And You Thought Your Parents Were Weird*. #3—Through 11/21: *Beastmaster II*. Beg. 11/22: *The Addams Family*. #4—*Curly Sue*. #5—Through 11/21: *The People Under the Stairs*. Beg. 11/22: *An American Tail: Fievel Goes West*. #6—*All I Want for Christmas*. #7—*Other People's Money*. #8—*Frankie & Johnny*. #9—*Billy Bathgate*. #10—Through 11/21: *Little Man Tate; Strictly Business*. Beg. 11/22: *The Addam's Family*.

611. CORAM—PINE—(698-6442). #1—*Little Man Tate*. #2—*All I Want for Christmas*. #3—*Billy Bathgate*. #4—*The Fisher King*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 11/21: *My Own Private Idaho*. Beg. 11/22: *The Addams Family*. #2—*Billy Bathgate*. #3—*Cape Fear*. #4—*Frankie & Johnny*. #5—Through 11/21: *Curly Sue*. Beg. 11/22: *Black Robe*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Other People's Money*. #2—*Billy Bathgate*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Little Man Tate*. #2—*Cape Fear*. #3—*Curly Sue*. #4—*All I Want for Christmas*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Frankie & Johnny*.

618. ISLIP—ISLIP—(581-5200). #1—*Beastmaster II*. #2—*Cape Fear*. #3—*Curly Sue*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Other People's Money*. #2—*Billy Bathgate*. #3—*Curly Sue*. #4—*Cape Fear*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 11/21: *Doc Hollywood*. Beg. 11/22: *Terminator 2*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Other People's Money*. #2—*Beastmaster II*. #3—*Little Man Tate*. #4—*Cape Fear*. #5—*Curly Sue*. #6—*Strictly Business*. #7—*Frankie & Johnny*. #8—*All I Want for Christmas*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/21: *Doc Hollywood*. Beg. 11/22: *Terminator 2*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Cape Fear*. #2—*And You Thought Your Parents Were Weird*. #3—Through 11/21: *My Own Private Idaho*. Beg. 11/22: *Beauty and the Beast*. #4—*All I Want for Christmas*. #5—*Billy Bathgate*. #6—*The People Under the Stairs*. #7—*Frankie & Johnny*. #8—Through 11/21: *House Party 2*. Beg. 11/22: *An American Tail: Fievel Goes West*. #9—*Other People's Money*. #10—*Curly Sue*. #11—Through 11/21: *The Fisher King*. Beg. 11/22: *The Addams Family*. #12—*Little Man Tate*. #13—Through 11/21: *Strictly Business; Highlander 2*. Beg. 11/22: *The Addams Family*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Curly Sue*. #2—*The Fisher King; Little Man Tate*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Barton Fink*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). *Frankie & Johnny*. #2—*Deceived*. #3—*The Fisher King*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 11/21: *Doc Hollywood*. Beg. 11/22: *Terminator 2*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*And You Thought Your Parents Were Weird*. #2—*Homicide*. #3—*Other People's Money*. #4—*All I Want for Christmas*. #5—Through 11/21: *Strictly Business*. Beg. 11/22: *An American Tail: Fievel Goes West*.

635. STONY BROOK—LOEWS—(751-2300). #1—*All I Want for Christmas*. #2—*Frankie & Johnny*. #3—*And You Thought Your Parents Were Weird*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Billy Bathgate*. #2—*Little Man Tate*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*29th Street*. #2—*Billy Bathgate*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 11/21: *Little Man Tate*. Beg. 11/22: *Other People's Money*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Billy Bathgate*. #2—*Little Man Tate*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Little Man Tate*. #2—*29th Street; Frankie & Johnny*. #3—*The Fisher King*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Rambling Rose*. #2—*Billy Bathgate*.

704. HARRISON—CINEMA—(835-9800). *The Commitments*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Highlander 2; Frankie & Johnny*. #2—*All I Want for Christmas*. #3—*Cape Fear*. #4—*Other People's Money*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*All I Want for Christmas*. #2—*Little Man Tate*. #3—*The People Under the Stairs*. #4—*Billy Bathgate*. #5—*Curly Sue*. #6—*Frankie & Johnny*. #7—*Highlander 2; House Party 2*. #8—*Strictly Business*. #9—*Other People's Money*. #10—*Cape Fear*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *29th Street*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*Curly Sue*. #4—*The Fisher King*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*All I Want for Christmas*. #2—*Curly Sue*. #3—*Frankie & Johnny*..#4—*Other People's Money*. #5—*Cape Fear; Ernest Scared Stupid*.

714. PEEKSKILL—BEACH—(737-6262). #1—*House Party 2*. #2—*Curly Sue*. #3—*Strictly Business*. #4—*Little Man Tate*.

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715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beastmaster II.* #2—*Billy Bathgate.* #3—*All I Want for Christmas.* #4—*Frankie & Johnny.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Billy Bathgate.*

718. RYE—RYE RIDGE—(939-8177). #1—*Cape Fear.* #2—*Little Man Tate.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*House Party 2.* #2—*Billy Bathgate.* #3—*Man in the Moon.* #4—*My Own Private Idaho.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Cape Fear.* #2—*Strictly Business.* #3—*Curly Sue.* #4—*Other People's Money.* #5—*All I Want for Christmas.* Beg. 11/22: *The Addams Family.* #6—*The People Under Stairs.* Beg. 11/22: *An American Tail: Fievel Goes West.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Cape Fear.* #2—*Curly Sue.* #3—*Other People's Money.* #4—Through 11/21: *29th Street.* Beg. 11/22: *The People Under the Stairs.* #5—*Little Man Tate.* #6—*Strictly Business; Highlander 2.* #7—Through 11/21: *The People Under the Stairs.* Beg. 11/22: *An American Tail: Fievel Goes West.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Billy Bathgate.* #2—*Cape Fear.* #3—*Other People's Money.* #4—*Highlander 2.* #5—*House Party 2.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Cape Fear.* #2—*Frankie & Johnny.* #3—*Billy Bathgate.* #4—*Little Man Tate.* #5—*All I Want for Christmas.* #6—*Ernest Scared Stupid.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Other People's Money.* #2—*Curly Sue.*

757. NYACK—CINEMA EAST—(358-6631). *The Commitments.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Billy Bathgate.* #2—*Curly Sue.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Fisher King.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Paradise.* #2—*The Super.*

764. LAFAYETTE—(357-6030). *Other People's Money.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cape Fear.* #2—*The People Under the Stairs.*

801. DANBURY CINE—(743-2200). #1—*Billy Bathgate.* #2—*All I Want for Christmas.* #3—*Homicide.*

802. DANBURY—CINEMA—(748-2923). #1—*Other People's Money.* #2—*Little Man Tate.*

803. DANBURY—PALACE—(748-7496). #1—*Strictly Business.* #2—*Beastmaster II.* #3—*Curly Sue; Highlander 2.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Frankie & Johnny.* #2—*The Butcher's Wife.*

807. GREENWICH—CINEMA—(869-6030). #1—*Cape Fear.* #2—*Little Man Tate.*

808. GREENWICH—PLAZA—(869-4030). #1—*My Own Private Idaho.* #2—*Man in the Moon.* #3—*Other People's Money.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Little Man Tate.* #2—*Frankie & Johnny.*

810. NORWALK—CINEMA—(838-4504). #1—*Strictly Business.* #2—*The People Under the Stairs.*

813. SOUTH NORWALK—SONO—(866-9202). 11/19–21: *La Dolce Vita* (1959). 11/22–12/4: *My Mother's Castle* (1991).

815. STAMFORD—AVON—(324-9205). #1—*Strictly Business.* #2—*Beastmaster II; Highlander 2.*

816. STAMFORD—CINEMA—(324-3100). #1—*All I Want for Christmas.* #2—*29th Street.* #3—*Frankie & Johnny.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Billy Bathgate.* #2—*Curly Sue.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Ricochet; Hitman.* #2—*Curly Sue.* #3—*Other People's Money.* #4—*All I Want for Christmas.* #5—*Highlander 2.* #6—*The People Under the Stairs.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Other People's Money.* #2—*Strictly Business; Cape Fear.* #3—*House Party 2.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Cape Fear.* #2—*Billy Bathgate.* #3—*Little Man Tate.* #4—*All I Want for Christmas.*

821. WESTPORT—POST—(227-0500). *Other People's Money.*

822. WILTON—CINEMA—(762-5678). *Curly Sue.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Cape Fear.* #2—*All I Want for Christmas.* #3—*Curly Sue.* #4—*The People Under the Stairs; Beastmaster II.* #5—*Other People's Money.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Beastmaster II.* #2—*Strictly Business.* #3—*The People Under the Stairs.* #4—*House Party 2; Curly Sue.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Billy Bathgate.* #2—*All I Want for Christmas.* #3—*The People Under the Stairs.* #4—*House Party 2.* #5—*Strictly Business.* #6—*And You Thought Your Parents Were Weird.* #7—*Highlander 2; Frankie & Johnny.* #8—*Cape Fear.* #9—*Beastmaster II.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*House Party 2.* #2—*The People Under the Stairs.* #3—*Highlander 2.* #4—*Strictly Business.* #5—*Frankie & Johnny.* #6—*And You Thought Your Parents Were Weird.* #7—*Little Man Tate.* #8—*Man in the Moon.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Cape Fear.* #2—*Other People's Money.* #3—*Ricochet.* #4—*All I Want for Christmas.* #5—*Curly Sue.* #6—*Billy Bathgate.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Frankie & Johnny.* #2—*The Butcher's Wife.* #3—*The People Under the Stairs.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Butcher's Wife; Terminator 2.* #2—*Hitman; Ricochet; The Super.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Beastmaster II.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Strictly Business.* #2—*House Party 2.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*All I Want for Christmas.* #2—*Frankie & Johnny.* #3—*Homicide.* #4—*Little Man Tate; And You Thought Your Parents Were Weird.* #5—*The Fisher King.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Cape Fear.* #2—*Little Man Tate.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Cape Fear.* #2—*Billy Bathgate.* #3—*Curly Sue.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The People Under the Stairs.* #2—*Hitman.* #3—*Ricochet.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*My Own Private Idaho.* #2—*Other People's Money.* #3—Through 11/21: *29th Street.* Beg. 11/22: *Black Robe.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*29th Street.* #2—*The People Under the Stairs.* #3—*Frankie & Johnny.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Little Man Tate.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Cape Fear.* #2—*The People Under the Stairs.*

932. ELIZABETH—ELMORA—(352-3483). *The Fisher King.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*And You Thought Your Parents Were Weird.* #2—*Beastmaster II.* #3—*Cape Fear.* #4—*The People Under the Stairs.* #5—*Curly Sue; Billy Bathgate.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Strictly Business.* #2—*House Party 2.* #3—*All I Want for Christmas.* #4—*Other People's Money.* #5—*Beastmaster II.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Uranus.*

936. UNION—UNION—(686-4373). #1—*Frankie & Johnny.* #2—*All I Want for Christmas.*

938. WESTFIELD—TWIN—(654-4720). #1—*Little Man Tate.* #2—*Billy Bathgate.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Curly Sue.* #2—*All I Want for Christmas.* #3—*And You Thought Your Parents Were Weird.* #4—*Beastmaster II.* #5—*The People Under the Stairs; Strictly Business.*

951. CLOSTER—CLOSTER—(768-8800). *Cape Fear.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Frankie & Johnny.* #2—*And You Thought Your Parents Were Weird.* #3—*Cape Fear.* #4—*Billy Bathgate.*

953. EMERSON—QUAD—(261-1000). #1—*Little Man Tate.* #2—*All I Want for Christmas.* #3—*Frankie & Johnny; The People Under the Stairs.* #4—*Strictly Business; Ernest Scared Stupid.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Other People's Money.* #2—*Little Man Tate.*

959. PARAMUS—CINEMA 35—(845-5070). *The Butcher's Wife.*

960. PARAMUS—BERGEN MALL—(845-4449). *29th Street.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Cape Fear.* #2—*My Own Private Idaho.* #3—*And You Thought Your Parents Were Weird; Highlander 2.* #4—*Frankie & Johnny.* #5—*Little Man Tate.* #6—*Billy Bathgate.* #7—*Other People's Money.* #8—*All I Want for Christmas.* #9—*Curly Sue; Man in the Moon.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The People Under the Stairs.* #2—*Strictly Business.* #3—*Beastmaster II; House Party 2.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Billy Bathgate.* #2—*Cape Fear.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The People Under the Stairs.* #2—*Cape Fear.* #3—*Billy Bathgate.* #4—*29th Street.* #5—*Curly Sue.* #6—*Little Man Tate.* #7—*All I Want for Christmas.* #8—*Frankie & Johnny.* #9—*Other People's Money.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Frankie & Johnny.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*29th Street.* #2—*Frankie & Johnny.* #3—*All I Want for Christmas.* #4—*And You Thought Your Parents Were Weird.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Billy Bathgate.* #2—*Other People's Money.* #3—*Frankie & Johnny.* #4—*Europa, Europa; Homicide.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Cape Fear.* #2—*Billy Bathgate.* #3—*The Fisher King.*

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BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

THE ADDAMS FAMILY—(1 hr. 42 min.; 1991) Director Barry Sonnenfeld's Gothic family is altogether ooky, with Raul Julia as Gomez, Angilica Huston as Morticia, and Christopher Lloyd as Uncle Fester. PG-13. **9, 24, 32, 62, 85, 516, 517, 517, 532, 610, 610, 612, 625, 625, 723**

ALL I WANT FOR CHRISTMAS—(1 hr. 32 min.; 1991) All Ethan and Hallie O'Fallon want for Christmas is to spend time with their divorced parents and grandmother (Lauren Bacall). But in this comedy directed by Robert Lieberman, the pair of New York City kids have a number of obstacles to navigate. With Leslie Nielsen as Santa Claus. G. **9, 20, 25, 40, 60, 79, 152, 158, 160, 200, 204, 206, 217, 219, 300, 304, 305, 307, 315, 319, 406, 505, 506, 507, 512, 517, 522, 524, 526, 530, 601, 606, 608, 610, 611, 616, 621, 625, 634, 635, 705, 706, 709, 715, 723, 755, 801, 816, 818, 820, 900, 902, 905, 912, 934, 936, 950, 953, 961, 965, 967**

AN AMERICAN TAIL: FIEVEL GOES WEST—(1 hr. 36 min.; 1991) Go West, young mouse. Fievel Mousekewitz puts on his spurs to tame the wild, wild West. An animated film with the voices of Jimmy Stewart, Dom DeLuise, John Cleese, and Amy Irving. G. **150, 503, 517, 610, 625, 634, 723, 724**

AND YOU THOUGHT YOUR PARENTS WERE WEIRD—(1 hr. 32 min.; 1991) A hodgepodge of household items, pieced together into a talking robot by two troubled brothers, becomes a conduit for the ghost of the boys' recently deceased father. Directed by Tony Cookson. With Joshua Miller and Edan Gross. PG. **9, 19, 26, 38, 155, 200, 213, 216, 314, 319, 320, 400, 406, 512, 514, 517, 532, 603, 606, 610, 625, 634, 635, 902, 904, 912, 933, 950, 952, 961, 967**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is something in the nature of a promissory note: In itself, the movie is no more than moderately entertaining, but the 30-year old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy, Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. Jane, who is short and pale, with a mass of curly brown hair, wears her big glasses everywhere, even in bed with one of her dismaying boyfriends. A strenuous type who puts herself together with great panache, Antonia is born for success, but it mysteriously eludes her. She's the victim of accident and her own willpower. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. There's a British moldiness to the humor that kills some of the fun. (10/28/91) NR. **10, 55**

THE ARCHITECTURE OF DOOM—(1 hr. 39 min.; 1989) Swedish filmmaker Peter Cohen looks to the aesthetics of the Third Reich for answers. NR. **13**

★ BARTON FINK—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **43, 630**

BEASTMASTER 2: THROUGH THE PORTALS OF TIME—(1 hr. 47 min.; 1991) The mighty Beastmaster and his furry friends take on an evil warlord to save the mystical past and the hi-tech future from doom. PG-13. **89, 150, 155, 156, 158, 160, 204, 208, 210, 214, 217, 220, 222, 314, 317, 318, 510, 517, 522, 530, 606, 608, 610, 618, 621, 715, 803, 815, 901, 902, 910, 933, 934, 950, 962**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) Reviewed in this issue. G. **55, 625**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. Jacques Rivette may never come closer to a hit than with this magisterial four-hour film about a once-celebrated painter, Edouard Frenhofer (Michel Piccoli), who, after a decade of timorous inactivity, picks up his brushes and attempts to transform a beautiful young woman, Marianne (Emmanuelle Béart), into a crowning masterpiece. Rivette unfolds his story with supreme deliberateness, working against the movies' hokey penchant for viewing artists as mythical figures who churn out masterpieces while the camera capers and swoops. What he offers instead is a detailed, psychologically penetrating account of artistic creation in all its prosiness and pain: Frenhofer fussing with his tools, doing lousy sketches in ink and charcoal, facing the abyss of his own mediocrity, artistic cowardice, impending death; Marianne smoking bored cigarettes, being twisted into torturous poses, struggling to be recognized by an artist who's turning her into something she isn't—a painting. Filmmaking doesn't come purer or more elemental than this, which makes it a sweet irony that one key reason for its popular success isn't Rivette's avant-garde daring but our own dèrriere-garde voyeurism: The gorgeous, violin-shaped Béart is naked for nearly two hours. If Frenhofer had been painting sunflowers or peasants, you'd have to fly to Paris to find a theater showing this movie. (Powers, 11/18/91) NR. **81**

BILLY BATHGATE—(1 hr. 48 min.; 1991) One never feels much excitement or fear at Robert Benton's handsome adaptation of E.L. Doctorow's celebrated 1988 novel. Apart from the few narrative lumps and omissions, it's a decent movie—certainly not the disaster that had been rumored. But overall, *Billy Bathgate* could only be called tepid. Billy, the Bronx Irish kid of the thirties who hangs out with a gang of killers commanded by the real-life racketeer Dutch Schultz, is played by Loren Dean, who is strapping, as large as anyone in the gang, so he hardly seems as vulnerable as the novel's fifteen-year-old hero. In the person of Dustin Hoffman, Dutch is a small, rancorous thief of uncertain judgment and violent temper. We know what Dutch wants. What does Billy want? He is not, by nature, a gangster type. But if Billy is just supposed to be a decent guy, Benton has made an error that will probably sink the picture commercially: He has failed to put Billy in any great danger. As created by production designer Patrizia Von Brandenstein, Depression-era New York is shabby gray and brown with pockets of feverish activity in the midst of much enforced idleness. The movie looks great, but it never explodes. With Bruce Willis and Steven Hill as gangsters and Nicole Kidman as a society adventuress who fools around dangerously with different members of the gang. (11/11/91) R. **19, 26, 34, 55, 66, 85, 152, 158, 160, 200, 214, 215, 216, 219, 220, 301, 305, 306, 308, 319, 401, 406, 501, 504, 505, 509, 512, 517, 523, 524, 526, 530, 601, 606, 608, 610, 611, 612, 613, 619, 625, 636, 638, 700, 703, 706, 715, 716, 722, 753, 755, 759, 801, 817, 820, 902, 905, 917, 933, 938, 952, 961, 964, 965, 970, 971**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Directed by Bruce Beresford. With Lothaire Bluteau. R. **3, 61, 80, 514, 612, 920**

THE BOY WHO CRIED BITCH—(1 hr. 45 min.; 1991) A mad dog of a boy terrorizes his beautiful young mother—destroying her home, tormenting her, and ultimately threatening her life. Directed by Juan Jose Campanella. With Candice Love and Harley Cross. NR. **14**

THE BUTCHER'S WIFE—(1 hr. 44 min.; 1991) As harp glissandos and idyllic woodwinds burble on the soundtrack, the camera flies in to a little girl standing atop a lonely lighthouse, and we hear a rather familiar smoky voice saying something like "Over the waters and across the seas, there was a little girl with a great gift. . . . " A few seconds later, the child has grown into a full-bodied woman—Demi Moore, in a blonde wig and a white, translucent Theodora Van Runkle dress—running, running across an island to the ocean's edge. There she discovers the portly, puzzled George Dzundza pulling onto shore in a rowboat. She jumps into the boat and embraces him: She's a clairvoyant, and she knows he's the man she's been waiting for. "My Adonis!" she says. "My Poseidon! No, my Zeus!" It's a joke, right? We're being set up for some kind of ironic reversal of all this never-never-land purity and innocence. But it's neither a joke nor a lyrical fantasy. Demi arrives in Greenwich Village, moves in with Dzundza, who's a butcher, and so far from being deluded, she's an intuitive woman of pure soul, a naïve, barefoot redeemer in the land of the fall-en. She sets straight all the lost, embittered, pretentious big-city types. With Jeff Daniels and Mary Steenburgen. Directed by Terry Hughes. (11/4/91) PG-13. **18, 305, 511, 513, 524, 608, 805, 906, 908, 959**

CAPE FEAR—(2 hrs. 17 min. 1991) Reviewed in this issue. R. **12, 19, 22, 31, 53, 53, 68; 83, 152, 158, 160, 200, 211, 214, 218, 219, 222, 300, 302, 304, 310, 315, 316, 319, 322, 401, 406, 502, 503, 505, 506, 517, 519, 523, 524, 528, 530, 532, 601, 606, 608, 610, 612, 616, 618, 619, 621, 625, 705, 706, 709, 718, 723, 724, 753, 755, 800, 807, 819, 820, 900, 902, 905, 916, 917, 931, 933, 951, 952, 961, 964, 965, 971**

CHEAP SHOTS—(1 hr. 32 min.; 1991) A hotel managager in rural upstate New York with a penchant for daydreaming hatches a get-rich-quick scheme. Written and directed by Jeff Ureles and Jerry Stoeffhaas. PG-13. **54**

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles, the novelist who has written and directed five independently produced movies, appeared in his recent projects to be developing an alarming penchant for draining the life out of interesting subjects. But he's done the opposite this time, pumping up his characters, filling them with tempestuous emotions, while himself displaying a heavy charge of despair. *City of Hope* is about urban rot, yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and secondhand. We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian-American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclean. The two principal characters are young men struggling to find their souls: Nick (Vincent Spano), a good-looking lout who wants to get out from under his loving but corrupt dad (Tony Lo Bianco), and Wynn (Joe Morton), a black city councilman who is trying to become the leader of an embattled and aggrieved community that wants power and is indifferent to truth. The movie is a remarkable piece of engineering, but much of the violent speech and sentiment sounds tin-eared and merely serviceable, almost generic, as if Sayles had concocted profane dialogue for characters taken from local-TV news reports. (10/28/91) R. **19, 81, 522**

★**THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **3, 41, 704, 757**

CURLY SUE—(1 hr. 42 min.; 1991) Little orphan Sue (Alisan Porter) and her friendly guardian (James Belushi) teach a rich Chicago lawyer (Kelly Lynch) that there is more to life than torts and Tiffany's. Directed by John Hughes. PG. **18, 38, 42, 85, 152, 155, 158, 160, 204, 206, 210, 213, 217, 219, 222, 304, 306, 313, 316, 319, 406, 503, 504, 505, 507, 517, 520, 523, 524, 530, 600, 606, 608, 610, 612, 616, 618, 619, 621, 625, 627, 706, 708, 709, 714, 723, 724, 756, 759, 803, 817, 818, 822, 900, 901, 905, 917, 933, 950, 961, 965**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! With Robin Williams (unbilled). (9/9/91) R. **18**

DECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. **21, 160, 314, 321, 511, 601, 533, 632**

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. Kieslowski takes these feelings very seriously, conjuring an Other World beyond ordinary human experience, and attuning himself to the inscrutable workings of human destiny. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. She's a great and beguiling presence, and Kieslowski's camera views her rapturously—even as the rest of his movie is gazing with respect at the world's appalling, exhilarating, ineffable strangeness. Terse as a Western, romantic as an opera, this is a movie about the unsolved mystery of life that isn't afraid to be mysterious. (Powers, 11/18/91) R. **81**

ERNEST SCARED STUPID—(1 hr. 31 min.; 1991) Everyone's favorite know-it-all, Ernest P. Worrell, wakes an evil spirit from its sacred resting place and is cursed with an ancient spell. Directed by John Cherry. With Jim Varney. PG. **150, 511, 515, 709, 755, 953**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81, 522, 970**

EXPOSURE—(1 hr. 40 min.; 1991) Peter Coyote plays an American photographer in Brazil, accompanied by his beautiful archaeologist girlfriend (Amanda Pays), sinking into an underworld he never knew existed. The first feature from Walter Salles, the Brazilian documentary filmmaker. R. **3**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. **7, 18, 38, 60, 85, 206, 302, 311, 506, 512, 514, 516, 527, 533, 600, 606, 608, 611, 625, 627, 632, 702, 708, 760, 912, 932, 971**

FIST OF THE NORTH STAR—(1 hr. 40 min.; 1991) Dubbed "a splatter-toon," this Japanese animation flick is recommended not for kids but for adult fans of its inspirations: the popular novel series of the same name and Nintendo's "Game Boy." NR. **11**

FOR THE BOYS—(2 hrs. 28 min.; 1991) Through three wars, an indefatigable song-and-dance duo (Bette Midler and James Caan) tour with the USO, stepping their way into the hearts of America's homesick GI's. Directed by Mark Rydell. R. **41**

★**FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts—a gallantly hopeful commercial comedy about love in the age of AIDS and the VCR. The commonplace theme of the movie is that love is impossible but that life without it is more impossible. Banal? Not as it comes off the screen. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **9, 9, 19, 24, 32, 62, 65, 85, 200, 203, 215, 216, 219, 302, 304, 308, 312, 315, 319, 322, 406, Read 504, 505, 506, 512, 513, 516, 517, 519, 524, 527, 533, 601, 606, 608, 610, 612, 617, 621, 625, 632, 635, 702, 705, 706, 708, 709, 715, 755, 805, 809, 816, 902, 904, 906, 912, Read 922, 936, 952, 953, 961, 965, 966, 967, 970**

HEARING VOICES—(1 hr. 27 min.; 1991) An improbable—and perhaps ill-fated—love story between a heterosexual woman and a gay man. Directed by Sharon Greytak. With Erika Nagy and Stephen Gatta. NR. **10**

HIGHLANDER 2: THE QUICKENING—(1 hr. 31 min.; 1991) In the year 2024, the only thing between us and the sun is an energy shield—or is it? The Highlander (Christopher Lambert) struggles to save Earth while saving his own head from the evil dictator (Michael Ironside) of planet Zeist. With Sean Connery and Virginia Madsen. R. **9, 19, 36, 52, 157, 158, 160, 200, 219, 300, 304, 307, 313, 314, 318, 406, 503, 514, 517, 530, 606, 608, 625, 705, 706, 724, 753, 803, 815, 818, 902, 904, 961**

HITMAN—(1 hr. 34 min.; 1991) Chuck Norris is a New York City cop sent undercover to expose a drug-smuggling ring run by the mob. R. **157, 158, 160, 530, 818, 908, 918**

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Perhaps because *Homicide's* a way of confronting Mamet's own Jewishness, his finest filmmaking to date is in the scenes setting up Bobby's spiritual crisis; they bare racial wounds with a ferocious honesty. It's racial fury that first triggers Bobby's search for his Jewishness—he's flabbergasted when a black superior calls him a "little kike"—and Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. Whether snapping off quips or purring with bad faith as he woos a heartbroken mother into betraying her son, this beaky actor gives Bobby an emotional density the script doesn't really earn. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **10, 19, 43, 44, 206, 306, 321, 500, 513, 522, 533, 634, 801, 912, 970**

HOUSE PARTY 2—(1 hr. 34 min.; 1991) The homeboys grow up and apart—Play attempts to find fame and fortune in the music world while Kid heads off to college. Directed by Doug McHenry and George Jackson. With R. **20, 33, 33, 91, 150, 152, 157, 158, 160, 160, 204, 208, 210, 211, 214, 218, 222, 300, 310, 314, 500, 503, 521, 522, 530, 606, 608, 625, 706, 714, 722, 753, 819, 901, 902, 904, 911, 934, 962**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **3**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Jodie Foster has played it safe in her directorial debut—a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a brainy child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though there is a sensitive performance from young Adam Hann-Byrd, Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. (Powers, 10/21/91) PG. **18, 36, 62, 85, 200, 203, 219, 220, 302, 304, 305, 315, 400, 500, 505, 506, 512, 514, 523, 533, 606, 608, 610, 611, 616, 621, 625, 627, 636, 639, 700, 702, 706, 714, 718, 724, 755, 802, 807, 809, 820, 904, 912, 916, 930, 938, 953, 956, 961, 965**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **10, 26, 45, 315, 516, 533, 608, 722, 808, 904, 961**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **50**

MY FATHER IS COMING—(1 hr. 22 min.; 1991) Monika Treut writes and directs the story of Vicky, a young girl whose attempts to escape her German roots and find fame in Manhattan are stymied by a visit from her conservative Bavarian father. NR. **3**

★**MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **5, 5, 49, 206, 219, 311, 315, 514, 523, 612, 625, 722, 808, 920, 961**

★**OTHER PEOPLE'S MONEY**—(1 hr. 40 min.; 1991) In this hyperbolic comedy about a 1980s-type corporate raider, Danny De Vito has a perfect role—Lawrence Garfield, an undersize, overgrown kid from the Bronx who has made hundreds of millions and isn't satisfied. Garfield could not be called cold or sleek. He may be a ruthless predator, but he's still hustling, still thrilled at the chase, still looking for something. De Vito gives him gleeful energy and also corners of sadness and longing. He has slowed down a bit, opened himself up—this is his first character to have a soul. *Other People's Money*, which the veteran Alvin Sargent has adapted from Jerry Sterner's popular Reagan-era play, turns into a debate between two kinds of capitalism—Larry's high-finance wizardry, which produces money for shareholders but creates little or nothing in the way of jobs or goods, and the old-fashioned industrial management of Andrew "Jorgy" Jorgenson (Gregory Peck), the virtuous chairman of the board of the old Rhode Island company. The snippy-snappy efficiency of the dialogue may sound as theatrical as the exchanges in a George S. Kaufman play, but at least we know we're in the hands of professionals. Norman Jewison directed, in his pressured, blustering mode. With Penelope Ann Miller in an embarrassing role as the ace young lawyer who tries to stop Larry from taking over the company and who shows up for a business meeting with Larry in a low-cut dress and flirts with him shamelessly. (11/4/91) R. **9, 19, 24, 33, 64, 85, 152, 160, 206, 210, 214, 217, 219, 300, 301, 306, 313, 319, 406, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 603, 606, 608, 610, 613, 619, 621, 625, 634, 639, 705, 706, 708, 709, 723, 724, 753, 756, 764, 802, 808, 813, 818, 819, 821, 900, 905, 920, 934, 956, 961, 965, 970**

OVERSEAS—(1 hr. 36 min.; 1991) In French, with Eng. subtitles. The French actress Brigitte Rouan stars in and directed this drama about three very privileged, very different sisters caught in the political unraveling of French Colonial Africa. With Nicole Garcia, Marianne Basler. NR. **63**

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. **521, 762**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14**

THE PEOPLE UNDER THE STAIRS—(1 hr. 41 min.; 1991) More horror from Wes Craven (*Nightmare on Elm Street*), involving a young ghetto boy's grisly discovery while he reluctantly cases out a slumlord's house for a future robbery. R. **12, 20, 31, 38, 68, 89, 150, 152, 155, 157, 158, 160, 200, 208, 211, 213, 218, 220, 222, 300, 303, 304, 307, 310, 314, 317, 318, 400, 406, 503, 504, 505, 510, 517, 522, 530, 601, 606, 608, 610, 625, 706, 723, 724, 724, 800, 810, 818, 900, 901, 902, 904, 906, 918, 922, 931, 933, 953, 962, 965**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3, 46**

★**RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. Directed by Martha Coolidge and written by the veteran novelist and scriptwriter Calder Willingham, *Rambling Rose* is one of the few movies about goodness that are neither stuffy nor humorless. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **14, 38, 51, 601, 523, 703**

THE RAPTURE—(1 hr. 42 min.; 1991) Inept. Mimi Rogers plays Sharon, a Los Angeles telephone operator who has nothing to do all day but say, "What city, please?" into the mouthpiece. At night, however, she pursues pleasure, roaming about the city with a classy European degenerate (Patrick Bauchau), picking up strangers and doing dirty things with them. She tries to blank herself out, but she can't: She's unsatisfied, she's bored, life is hollow and empty. She joins a Christian evangelical cult, but that turns out to be hollow and empty, too. The first-time writer-director, Michael Tolkin, has publicly deplored his own inexperience, and one can only agree with him. Tolkin has done something awfully stupid. He has stripped existence of all its color, pleasure, and animation in order to demonstrate that . . . life is sterile. Indeed it is in Tolkin-land. The movie is so remote and affectless that it seems to be some sort of put-on; we're pulled up short when we discover that Tolkin is dead serious. Los Angeles, clearly, is no place to make spiritual movies. Miss Rogers, as they say, stretches herself, but the rack is not necessarily the best place for an actress to grow. The performance is more a curiosity than anything. Poor Rogers: After all that fornicatingand praying, she never does get to experience rapture. (10/14/91) R. **3, 38**

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. Directed by Russell Mulcahy. With Denzel Washington and John Lithgow. R. **7, 18, 33, 158, 160, 530, 818, 905, 908, 918**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. **10, 46**

STRICTLY BUSINESS—(1 hr. 45 min.; 1991) A comedy, marking the feature-film debut of just about everyone involved, about a mailroom clerk who befriends a superior, gets the girl, and climbs the corporate ladder faster than you can say "J. Pierpont Finch." With Tommy Davidson, Halle Berry, Joseph C. Phillips. Directed by Kevin Hooks. PG-13. **9, 19, 24, 33, 52, 66, 87, 91, 152, 152, 156, 157, 158, 160, 210, 211, 213, 218, 220, 222, 300, 313, 317, 510, 511, 522, 530, 530, 532, 606, 608, 610, 621, 625, 634, 706, 714, 723, 724, 803, 810, 815, 819, 901, 902, 904, 911, 934, 950, 953, 962**

29TH STREET—(1 hr. 41 min.; 1991) Frank Pesce has always been a lucky guy, but his luck is about to run out—just as soon as he wins the New York State lottery. Directed by George Gallo. With Danny Aiello and Anthony LaPaglia. R. **7, 48, 87, 213, 217, 219, 304, 311, 315, 406, 503, 509, 514, 522, 608, 638, 702, 707, 724, 816, 920, 922, 960, 965, 967**

THE WAGES OF FEAR—(2 hrs. 8 min.; 1953) Henri-Georges Clouzot's suspense thriller about four social outcasts hired to transport unstable nitroglycerin to an oil fire at a drilling site in Central America is shown (for the first time in the U.S.) in its entirety. NR. **1**

WHORE—(1 hr. 28 min.; 1991) Already banned in Ireland, this controversial film looks at the reality of prostitution beyond the popular myths. Directed by Ken Russell. With Theresa Russell. NC-17. **14**

YEAR OF THE GUN—(1 hr. 51 min.; 1991) John Frankenheimer—the man who brought you *The Manchurian Candidate*—directs a highly styled thriller about an American journalist whose novel on Italian terrorism hits a little too close to home. With Andrew McCarthy and Valeria Golino. R. **307, 521**

REVIVALS

ALPHAVILLE—(1 hr. 40 min.; 1965) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. **8**

BOMBSHELL—(1 hr. 31 min.; 1933) Jean Harlow plays a sweet, platinum-blonde movie star beset with a manic press agent and a brother who keeps bringing home girlfriends he's picked up in Tijuana. She finds a brief respite with romantic Franchot Tone. A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. **8**

LOLA (1982)—(1 hr. 54 min.) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in a small Bavarian city during the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute and mistress of a corrupt building contractor, seduces the new city commissioner (Armin Mueller-Stahl). One of the most approachable of Fassbinder's movies. **8**

THEATER
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BROADWAY

Previews and Openings

Wednesday, November 20

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. (holiday matinee 11/29 at 2 p.m.); previewing now prior to a 12/5 opening. All previews $25; after opening $30 to $45. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

THE CRUCIBLE—Jane Adams, George Martin, Maryann Plunkett, Madeleine Potter, Martha Scott, Martin Sheen, Fritz Weaver, Carol Woods, and Michael York (all of them stars) in the 1953 Tony-award-winning play by Arthur Miller focusing on the Salem witch-hunt trials of 1692; directed by Yossi Yzraely; costumes by Patricia Zipprodt. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $35 to $40; balcony seats at all performances $10 for students. Previewing now prior to a 12/10 opening; runs through 1/5/92. A National Actors Theater production at the **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

NICK & NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta star in a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man.* Book and direction by Arthur Laurents; music by Charles Strouse; the lyrics are by Richard Maltby Jr.; the costumes are by Theoni V. Aldredge. With Christine Baranski, Chris Sarandon, Yvette Lawrence, Thom Sesma, Faith Prince, Kip Niven, Michael Lombard, Jeff Brooks, Remak Ramsay, and Debra Monk. Previewing now prior to a 12/8 opening. Tuesday–Saturday at 8, Saturday at 2, and Sunday at 3; $40–$60; Wednesday at 2, $30–$50. **Marquis,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 45 mins. **IRLS**

Tuesday, November 26

PETER PAN—The musical, based on Sir James M. Barrie's 1904 novel about the boy who "wouldn't" grow up, stars Cathy Rigby, a world gymnastics gold-medal winner, in the title role; directed by Fran Soeder, with lyrics by Carolyn Leigh and music by Moose Charlap; additional lyrics by Comden and Green, and music by Jule Styne. J. K. Simmons plays Captain Hook, and also featured are Cindy Robinson, Don Potter, Lauren Thompson, Michelle Schumaker, Karl Maschek, and Joey Cee. The flying is by Peter and Garry Foys, who flew former famed Peter Pans Maude Adams, Jean Arthur, Eva LeGallienne, Mary Martin, Sandy Duncan. Opening 11/27 and playing through 1/5/92; Tuesday–Saturday at 7:30; Wednesday, Friday, Saturday at 2, Sunday at 3; extra performances 11/28, 12/26, 1/2/92, at 2; $20–$50. Tuesday evenings, orchestra seats $35. **Minskoff,** 200 West 45th Street (410-7100). 2 hrs. 45 mins. **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32–$50. Saturday at 2, Sunday at 3, Monday through Saturday (except for Thursdays, which are dark) at 8, $42.50 to $60. 11/26 to 1/5/92 holiday schedules are slightly altered, so phone before you go. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $60. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

DANCING AT LUGHNASA—Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast (Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy) plays the first 20 weeks. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$42.50. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m.; $40 to $60. Opened: 11/12/89. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. ● ● **IRLS**

THE HOMECOMING—Lindsay Crouse and Roy Dotrice star in a revival of Harold Pinter's 1967 Tony-award-winning play, directed by Gordon Edelstein and featuring in the cast Daniel Gerroll, Jonathan Hogan, Reed Diamond, and John Horton. An attractive woman visits an all-male eccentric household and sets off a chain reaction of sexual intrigue and games of one-upmanship. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; $25 to $35; runs through 12/8 (no perf. Thanksgiving; however, special $25 perf. 11/29 at 3). A Roundabout Theater production at the **Criterion Center,** Broadway at 45th Street (869-8400). 2 hours. **IRLS**

LOST IN YONKERS—Rosemary Harris, Bruno Kirby, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist. Her teenage grandsons move in with her when their father goes south to work. With David Chandler (replacing Mark Blum as of 11/25), Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter; lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert DuSold, J. Mark McVey (Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25–$50. 200 tickets ($16) available at b.o. Monday through Thursday for students and senior citizens with I.D.; 2 to a person. Note: Holiday schedules are slightly altered 12/23 to 1/5/92, so call before you go. At the **Imperial Theater,** 249 West 45th (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg; the lyrics are by Alain Boublil and Richard Maltby Jr., and the direction is by Nicholas Hytner. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. With Willy Falk, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 and Saturdays at 8.) Monday–Saturday at 8, Wednesday and Saturday at 2; $30–$100. Opened: 4/11/91. Many Xmas sched. changes; phone theater. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

ON BORROWED TIME—George C. Scott brings his towering presence to (and is also the director of) a revival of Paul Osborn's comic fantasy, based on the L. E. Watkins novel, which tells about a grandfather and his adoring, orphaned grandson (Matthew Porac). Together they encounter Death in the human form of Mr. Brink and trick him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. With Conrad Bain, Bette Henritze, Nathan Lane, Teresa Wright. Tuesday–Thursday at 8, Wednesday and Saturday at 2, Sunday at 3; $36; Friday and Saturday at 8, $40; runs through 1/5/92. At **Circle in the Square Theater,** 1633 Broadway at 51st Street (239-6200). 2 hrs. 45 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy landowner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens; the music is by Stephen Flaherty; the choreography is by Graciela Daniele, who is also the director. Featured in the cast are Vanita Harbour, Eric Riley, Rozz Morehead, Ellis Williams, Milton Nealy, Nikki Rene, Jerry Dixon, Kecia Lewis-Evans, Sheila Gibbs, Gerry McIntyre, and Ibijoke Akinola. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50; through 12/1. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West 45th Street (239-6200). 90 mins. ● **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Monday–Saturday at 8, Wednesday and Saturday at 2; $27.50–42.50. **Music Box**, 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, audience, and stagehands alike. With Karen Culliver (the Creature's love), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8, Saturday at 2, Wednesday at 2; $35 to $60. Opened: 1/26/88. Many, many Xmas holiday changes. Phone theater for details. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; $35 to $60; Wednesday at 2, $30 to $52.50; Saturday at 2, $30 to $55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Jace Alexander, Jon Matthews, Anthony Rapp, Stephen Pearlman, Deirdre Lovejoy, and David Burke. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $45. Opened: 11/8/90. At the **Vivian Beaumont**, in the Lincoln Center complex, 150 West 65th Street (239-6200). 1 hr. 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; succulent music by Cy Coleman; lyrics by Comden and Green. In the highly satisfying cast are Susan Anton as "Mr. Ziegfeld's favorite" (replacing Cady Huffman through mid-February), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8; Saturday and Wednesday at 2; $25–$60. Opened: 5/1/91. At the **Palace,** 1564 Broadway, at 47th (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSOLUTELY RUDE—Musical comedy consisting of a collection of songs and scenes about current people and topics, including Cardinal O'Connor, Kitty Kelley, Pee-wee Herman, and the Guardian Angels. With Amy Ryder, Mark-Alan, Frank Maio, Virginia McMath, and Rick Crom. Music and lyrics by Rick Crom; directed by John McMahon; $12. **Comedy Cellar Theater**, 117 MacDougal Street (254-3630).

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musica.* Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, Karen Ziemba. Tuesday–Saturday at 8; Sunday at 3, Saturday and Wednesday at 2; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

APPROXIMATING MOTHER—Mia Dillon and Deirdre O'Connell are the stars of Kathleen Tolan's play, directed by Gloria Muzio, takes a look at the complexities of motherhood as one woman's decision to adopt a baby raises a multiplicity of images and issues related to childbearing. Tuesday–Saturday at 8, Saturday at 2, Sunday at 3; $20; through 11/24. Women's Project at **Judith Anderson**, 422 West 42nd Street (873-3767).

THE BABY DANCE—Jane Anderson's play stars Linda Purl and Stephanie Zimbalist; directed by Jenny Sullivan. It revolves around an upscale couple who bypass adoption services to acquire the unborn child of an overburdened southern family. Others in the cast are Richard Lineback, John Bennett Perry, and Joel Polis. Tuesday–Thursday at 8, Sunday at 7, $30; Friday at 8, Saturday at 6:30. and 9:30, Sunday at 3; $35. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

BEAU JEST—James Sherman's comedy about a Jewish woman in her late 20s, secretly dating a man she fears her parents will not accept, who invents another, "the perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Laura Patinkin, John Michael Higgins, Tom Hewitt, Larry Fleischman, Roslyn Alexander, Bernie Landis. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25–$32.50. At the **Lamb's**, 130 West 44th Street (997-1780).

BEGGARS IN THE HOUSE OF PLENTY—John Patrick Shanley's play takes place over 30 years in the history of a Bronx family where two brothers grow and adapt differently to their father's hostile and hard-edged manner. With Loren Dean, Jayne Haynes, Dana Ivey, Laura Linney, Jon Tenney, Daniel von Bargen. Tuesday–Sunday at 7:30; Saturday and Sunday at 3; $32.50; through 12/1. Manhattan Theater's **City Center Stage II**, 131 West 55th Street (581-7907).

THE BELLS—A one-man (Everett Quinton) bit of late-night madness, adapted from M. M. Erckmann and Chatrian's *The Polish Jew*, by Leopold Lewis. Friday at 11 p.m., Saturday at 10 p.m.; $15. **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

THE BIG KNIFE—Clifford Odets's play about corruption in 1948 Hollywood; directed by A. M. Raychel; with Paul Dommermuth, Madigan Ryan, Charles Fatone, Ray Lindie, and Ken Posthauser. Thursday through Saturday at 8:30; through 12/14; $15. At the **Theater-Studio**, 750 Eighth Avenue (719-0500).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton, with Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BON APPÉTIT!—"An Evening With Jean Stapleton," with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for GÂateau au Chocolat. Call theater for playing schedule as it varies; $22–$27; every other day through 12/15, in repertory with *Cabaret Verboten*. Call theater for specifics. At the **CSC Repertory Theater,** 136 East 13th Street (677-4210).

BORN TO RUMBA!—Musical by Michael Alasa, about sex, sin, and self-deception in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday–Saturday at 8; $15. **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Susan Giosa (Karen Valentine subs for Susan 11/19–24), Ronald Macone. Tuesday–Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50–$35. **Promenade**, Broadway at 76th (580-1313).

CABARET VERBOTEN—Created by Jeremy Lawrence, show tells of some of the extraordinary talents from Germany between the wars, forced to give up their work or join the National Socialist Party. With John Rubinstein, Jane Lanier, Mark Nelson, Betsy Joslyn. $22–$27; through 11/24. (Phone theater for specifics.) **CSC**, 136 East 13th Street (677-4210).

DAMN YANKEES—Words and music by Richard Adler and Jerry Ross; book by George Abbott and Douglas Wallop. 1955 musical tells of a man who sells his soul to the Devil to ensure the success of his baseball team; directed by Christopher Catt. Thursday–Friday at 8, Saturday at 2 and 8, Sunday at 3; through 11/24; $15. **St. Bart's,** 109 East 50th Street (751-1616)

DISTANT FIRES—Kevin Heelan's play, directed by Clark Gregg, examines the relationships among 6 laborers on a construction site the day after race riots in Ocean City, and deals with the far-reaching consequences of racial unrest and prejudice within one's own race. Through 12/1; $20; Monday through Saturday at 8. **Atlantic** , 336 West 20th Street (645-8755).

THE DRESSING ROOM—Kunio Shimizu's comedy, translated by John K. Gillespie, adapted by Chiori Miyagawa, and directed by Kati Kuroda. Caught in an illusion warp, 4 aspiring actresses prepare for the greatest roles of their lives. Featured in the cast are Shizuko Hoshi, Carol A. Honda, Constance Boardman, and Mary Lee. Tuesday through Friday at 8, Saturday at 2 and 8; through 11/30 (holiday performances 11/27 and 29 at 2); $22. Pan Asian Theater production at the **Playhouse 46** in St. Clement's Church, 423 West 46th Street (245-2660).

THE FANTASTICKS—Longest-running show on or off Broadway (in its 32nd year!); a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday–Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28–$32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel; lyrics by Phillip Namanworth; composed by Elliot Finkel; directed by Robert Livingston; with Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Tuesday through Friday at 8, Saturday at 3 and 8, and Sunday at 2 and 5; $20. **John Houseman Studio,** 450 West 42nd Street (564-8038).

FORBIDDEN CHRISTMAS—Seasonal holiday edition of *Forbidden Broadway* will be seen 11/19–1/5/22 only (then original will return), satirizing banal holiday songs and the expoitation of Christmas by show-biz types. Also, holiday spoofs of Broadway hit shows, and celebrities on the receiving end of Alessandrini's comic harpoons as punishment for having made hit holiday records. Tuesday–Friday at 8:30, Saturday at 7 and 10, Sunday at 3:30 and 7:30; $32.50–$35. **Theater East,** 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Greg Jbara, Drew Geraci, Steve Gunderson. Tuesday–Friday at 8 p.m., Saturday at 7:30 and 10:30; Sunday at 3 and 7:30 p.m.; $30–$35. Opened: 5/20/90. **Steve McGraw's Place,** 158 West 72nd Street (595-7400). ●

FREE SPEECH IN AMERICA—Written and performed by essayist/ columnist/editor-at-large/author Roger Rosenblatt. Wednesday through Saturday at 8 p.m., Saturday at 2 p.m.; Sunday at 3 p.m.; $16. **American Place Theater,** 111 West 46th Street (840-3074).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. Featured in the cast are Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday–Saturday at 8; Saturday and Sunday at 2 p.m.; Sunday at 6; $29–$33. **Circle in the Square,** 159 Bleecker Street (254-6330).

GENEVA—George Bernard Shaw's 1938 play in which an imaginary League of Nations with the allegorical figures of Hitler, Mussolini, and Franco, on trial in a courtroom peopled by foreign ministers, Soviet commissars, Third World dictators, Jewish refugees, bishops, journalists, and typists, is wired for sound, and broadcast to the world; directed by Casey Kizziah. Featured in the cast are Dan Snow, Craig Smith, Grant Neale, James Sterling, Harris Berlinsky, and Charles Mitchell. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16. At the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

THE GOOD TIMES ARE KILLING ME—Angela Goethals and Chandrea Wilson star in Lynda Barry's play with music, about the coming-of-age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Tuesday through Friday at 8, Wednesday at 2, Saturday at 6 and 9 p.m., and Sunday at 3 p.m.; $30 to $35; through 11/24. At the **inetta Lane Theater**, 18 Minetta Lane (420-8000).

THE IMAGINARY INVALID—Molière's play about a valetudinarian, translated by Mildred Marmur and directed by Robert Goldsby. 11/21, 22, and 23 at 8 p.m., 11/23 at 2 p.m. and 11/24 at 3 p.m.; $10. In the **Schapiro Theater,** lower level of Schapiro Hall, 605 West 115th Street at Broadway (854-6920).

IN THE JUNGLE OF CITIES—Bertolt Brecht's early pre-Marxist play, in which he describes the homelessness and decay of the inner city; translated by Gerhard Nelhaus, directed by Anne Bogart. With Raul Aranas, Royston Scott, Mario Arrambide, Rene Rivers, Karen Evans-Kandel, Ruth Maleczech, Greg Mehrten, Brian Jucha, David McIntyre, Terry O'Reilly, and Fanni Green. Tuesday through Sunday at 8 p.m., Saturday and Sunday at 3; through 11/24. **Public Theater,** 425 Lafayette Street (598-7150).

IRON BARS—Written by playwright (and now president of Hungary) Arpad Göncz, this dark comedy tells of a fictionalized dictatorship and an artist's inability to cope with freedom; directed by Andre de Szekely and Laszlo Vamos. With Garry Goodrow, Mikel Borden, Alice White, James M. Ryan, Lisbeth Bartlett, Bruce Edward Barton, David Lipman, Mark Young, Christopher Mixon, Brian Keane, Dan Daily, Maureen Clarke, Richard Thomas. Through 12/1; $20–$24. **Playhouse 91**, 316 East 91st Street (831-2000).

JOY SOLUTION—Stuart Duckworth's play, set on the day of the Kent State shootings, starts in the Detroit apartment of a high-school choral instructor; directed by Seth Gordon. With Daniel Ahearn, Anne Newhall, Leigh Dillon, Justin Cozier, Shareen Powlett. Tuesday through Sunday at 8 p.m.; 11/24 through 12/22; $12. At the **Primary Stages Company Theater,** 354 West 45th Street (333-7471).

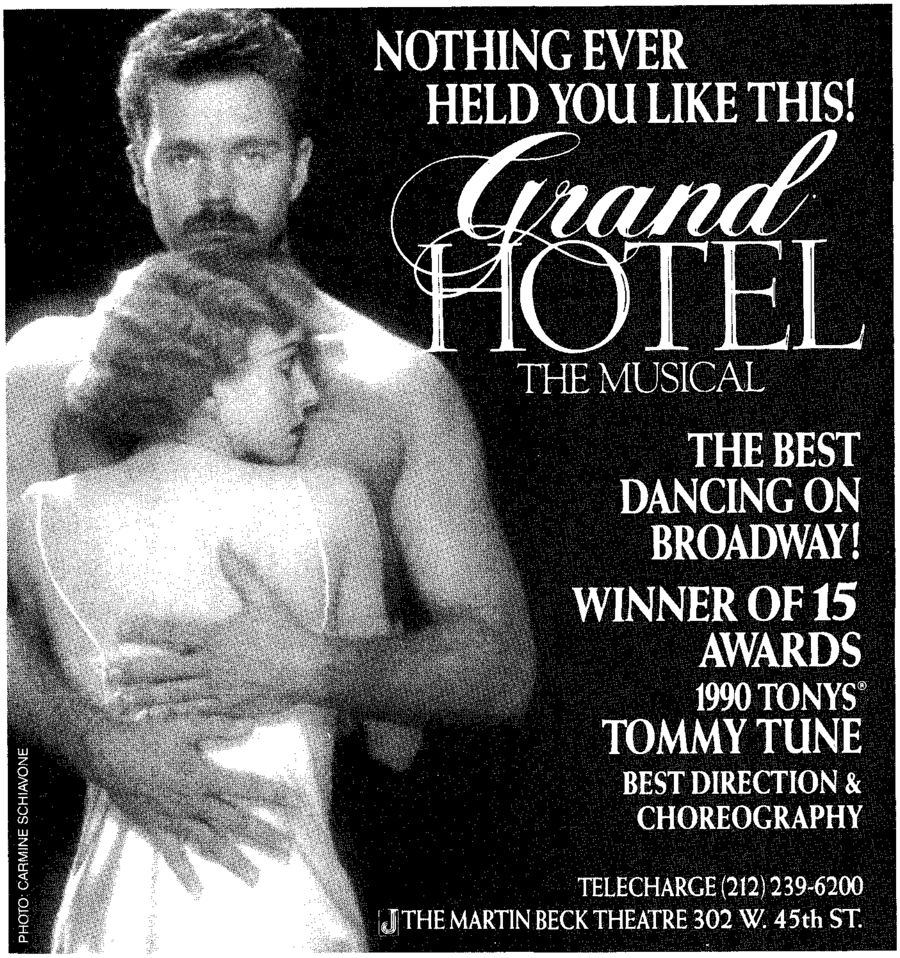
JUST A NIGHT OUT—Richard and Susan Turner's musical about a traveling band of performers on a dying circuit, making an effort to survive. With Ron Wyche, Bruce Butler, Juju Harty, Chandra Simmons, Althea McQueen, Messeret Stroman, Deborah Keeling. Wednesday and Sunday at 3 and 7:30. Thursday and Friday at 7:30, Saturday at 3:30 and 7:30; $20–$22.50; through 12/1. A Negro Ensemble Company at the **Top of the Gate**, 160 Bleecker Street (475-5120).

THE LADY'S NOT FOR BURNING—Christopher Fry's classic centering on the relationship between a passionate young woman accused of witchcraft and a life-weary soldier. With Mark Allen and Elizabeth Mialqret; directed by Douglas Herdt. Thursday–Saturday at 8, Saturday and Sunday at 3; through 11/24; $15. **Theater 603**, 311 West 43rd Street (971-8768).

LAMB ON FIRE—Phillip DePoy's play depicting the story of Mary and Charles Lamb, authors of *Lamb's Tales From Shakespeare*, directed by Andrew Burgreen. Wednesday through Friday at 8 p.m., Saturday at 3 and 8; $12; through 11/23. **Playwrights' Preview Theater,** 555 East 90th Street (996-7287).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday and Sunday at 2:30 p.m.; $35. Manhattan Theater Company at **City Center's Stage I**, downstairs, 131 West 55th Street (581-7907).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, portraying the experience in Rumania, a police state; directed by Mark Wing-Davey. Featured in the cast are Rob Campbell, Jake Weber,



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Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $22; 11/22–12/29. At the**Perry Street Theater**, 31 Perry Steet (302-6989).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music revolves around the search for a "Ketuba," a Jewish marriage certificate, which the parents of the groom want the parents of the bride to show them before they will permit the marriage; directed by Howard Rossen. With Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, and Shira Flam. In Yiddish, with simultaneous English translation through headsets. Saturday at 8, Sunday at 2 and 5:30; $18–$20; through 1/12/92. **Folksbiene**, 123 East 55th Street (755-2231).

MARVIN'S ROOM—Scott McPherson's drama about unmarried sisters and their eccentric families, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Laura Esterman, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday–Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7 p.m.; $25; through 12/22. **Playwrights Horizons**, 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 6th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday–Thursday at 8, $30; Friday and Saturday at 8, $35; Saturday and Wednesday at 2, Sunday at 3; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday–Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PARADISE LOST—Clifford Odets's version grapples with the moral and ethical consequences of the Great Depression; directed by John Grabowski. Wednesday through Saturday at 8, Sunday at 7; through 11/23; $12. Chelsea Repertory Company production at **The Acting Studio,** 29 East 19th Street (228-2700).

PENN & TELLER ROT IN HELL—Not really: They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat," and the duck and the anvil. Wednesday through Friday at 8 p.m., Saturday at 3, 7, and 10 p.m.; Sunday at 3 and 7 p.m. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday–Saturday at 8, Sunday at 3 and 7, Wednesday amd Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401).● ●

PERICLES, PRINCE OF TYRE—Nineteenth installment of the late Joseph Papp's 36-play Shakespeare's Marathon, directed by Michael Greif, and featuring Campbell Scott in the title role. Story is about how we cope, individually and collectively, with the loss of people we love, examining cycles of death and birth/resurrection. Featured in the cast are Martha Plimpton as Pericles' daughter, Robert Beatty Jr., Larry Block, Dan Moran, Paul Butler, Steve Meller, Macintyre Dixon, Saundra McClain, Don McManus, Joseph Haj, Byron Jennings, Cornelia Gonzalez, and Bobo Lewis. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m.; Sunday at 2 p.m.; $35; through 12/29. At the **Public/Newman Theater**, 425 Lafayette Street (598-7150).

A PIECE OF MY HEART—Shirley Lauro's play, based on Keith Walker's book, tells of Vietnam, where 6 courageous American women who served as nurses struggle to make sense of a war that changed them irrevocably and a nation that shunned them; directed by Allen R. Belknap. Featured in the cast are Annette Helde, Novella Nelson, Sharon Schlarth, Tom Stechschulte, Cynthia Carle, Kim Miyori, and Corliss Preston. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., and Saturday and Sunday matinees at 2:30 p.m.; through 11/24; $35. A Manhattan Theater Club production at the **Union Square Theater**, 100 East 17th Street (581-7907).

RAGS—Christa Moore, Steven Keats, Jan Neuerger, and Ann Crumb have leading roles in a revised version of the 1986 musical focusing on the lives of Jewish immigrants in New York at the turn of the century. Book is by Joseph Stein, music is by Charles Strouse, lyrics are by Stephen Schwartz; choreographed and directed by Richard Sabellico. Featured in the cast are Jonathan Kaplan, Alec Timmerman, and David Pevsner. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $30; through 12/15. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West 26th Street (633-9797).

REALITY RANCH—Written and performed by Jane Gennaro, play looks at a writer's struggle for self-respect in the world of entertainment; directed by Peter Askin. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; through 12/15. At the **American Place Theater**, 111 West 46th Street (840-3074).

REPERTORIO ESPANOL—Spanish-language dramas in repertory: Jacobo Langner's *Esperando la Carroz* ("Waiting for the Hearse"); ($15); Dolores Prida's *Botanica*; ($15); Roberto Cossa's *La Nonna* ($15); Gloria Gonzalez's *Cafe Con Leche* ($15); Soraya Maria's *Pension para Senoritas* ($15–$20). Ramon Mendez Quinones's *Los Jibaros Progresistas* ($15);. Federico García Lorca's *La Casa de Bernarda Alba* ($15). For specific dates and times phone theater. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, which he also directed, is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece" and is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who must be able to play at least 5 instruments. Tuesday–Friday at 8; Saturday at 6 and 10, Sunday at 2 and 6; $31–$38; through 1/5/92. At the brand-new **Variety Arts,** 3rd Avenue and 14th Street (239-6200).

THE RIVERS AND RAVINES—Heather McDonald's political drama about the contemporary farm crisis in America and its effect on rural communities; directed by Henry Fonte. Featured in the cast are Michelle Berke, Zeke Zaccaro, Matthew Caldwell, Howard Thoresen, Michael Curran, Julia McLaughlin, Susan Farwell, David McConnell, Marjorie Feenan, Terrence Martin, Christie Harrington, and Randy Kelly. Wednesday through Saturday at 8 p.m., Sunday at 2 p.m.; $10; through 12/1 (no performance on Thanksgiving Day). At the **Village Theater**, 133 West 22nd Street (627-8411).

THE ROSE QUARTET—Tom Cumella's play. The "quartet" consists of 4 veteran New Yorkers on a rooftop rendezvous choosing the joy of living over the fear of aging; directed by Tee Scatuorchio. Featured in the cast are Larry Keith, Joan Copeland, Anne Pitoniak, and Mason Adams. 11/20 through 12/29 (no performances on 12/24 and 25; additional performances on 12/23 and 26); Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. At the **Circle Repertory,** 99 7th Avenue South (924-7100).

SEVEN PILLARS OF WICCA-DICK: A TRIUMPH—Mark Ameen's play, directed by Rich Rubin, charts a gay man's sexual and emotional journey through a landscape of mind, matter, and politics. Thursday and Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 7 p.m.; $15; through 12/8; $15. At **The Duality Playhouse**, 119 West 23rd Street, on the third floor (564-8038).

THE SHADOW OF A GUNMAN—Sean O'Casey's play, set in a 1920 Dublin tenement, centers on a struggling writer (Ian Fitzgibbon) whom the neighbors believe to be a gunman on the run; directed by Shivaun O'Casey (Sean's daughter). Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m.; 11/25 to 12/8; 12/5 at 1 p.m. and 12/7 at 2 p.m.; $17 to $24. **Symphony Space**, Broadway at 95th Street (864-5400).

SHMULNIK'S WALTZ—Allen Knee's comedy about a young immigrant's love life; music by David Shire. Featured in the cast are Stephen Singer, Rob Gomes, Marilyn Pasekoff, Steve Routman, Llana Levine, Robert Katims, and Wendy Kaplan. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $22 to $25. Through 11/24. At the **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

SIDDOWN!!! CONVERSATION WITH THE MOB—Three short plays by Sam Henry Kass, all capturing men on the wrong side of the law, featuring Ray Mancini, Holt McCallany, and Nicholas Turturro. Thursday through Saturday at 10 p.m.; $15; through 12/23. At the **Trocadero**, 368 Bleecker Street (242-0636).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize–winning play dramatizing the indestructibility of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky, Robert Ierardi, William C. Mitchell, Grant Neale, and Mark Waterman. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16; through 11/22. A Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10:15 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; $10; through 11/30. **Dick Shea's**, 100 East 16th Street (243-6542).

UNDER THE SKIN—Two new horror plays with a cast of 15: The first one is Sean Burke's *Just Do It!* and the second is Martin Fluger's *Luella Miller*, both are directed by Fluger, and the accompanying music for both is by Shelly Gartner. The first tells of a wolfmanesque social worker, and the second describes a mysterious but seemingly worthy stranger who captures the hearts of a farming community's inhabitants. Friday and Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 11/24. At the **Nat Horne Theater Studio,** 442 West 42nd Street (268-9638).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Featured in the cast are Lou Liberatore, Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m.; $29.50 on Tuesday through Thursday; $32.50 on Friday through Sunday. At the **Orpheum Theater,** 126 2nd Avenue (477-2477).

OFF OFF BROADWAY

AMPHITRYON—Moli°ere's rarely performed drama, translated by Oscar Mandel, presented in English, and directed by Charles Turner. 11/23, 24; matinees at 3 p.m. on Saturday and Sunday; $10. An Apollo Drama production at the **Pocket Theater**, 141 West 28th Street, Room 201 (866-3481).

BLIND AS A BAT—Three one-acters by blind playwrights: George Ashiotis's *Face Value*, directed by Xenophon Theophall; Jaimie Ituarte's *A Cigarette and a Priest* and Ken Stewart's *Crips 4, Blanks 2*, directed by Ike Schambela. The plays have a mix of blind, visually impaired, and sighted characters, played by a similar range of actors. Wednesday through Saturday at 8 p.m., Saturday at 2:30 p.m., and Sunday at 3 p.m.; $10; through 11/24. A Theater by the Blind production at the **Theater Row Theater**, 424 West 42nd Street (260-6527).

BLUE PLAINS—David Forsyth plays Alfred Stieglitz in James Wedekin's play about Georgia O'Keeffe (Franca Barchiesi) and her struggle with the decision to de-vote herself to painting, or resign herself to a small-town life; directed by Peggy Flood. Featured in the cast are Anna Holbrook, Phil Ashby, Raymond Haigler, and Emily Whitesell. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 11/24. At **Alice's Fourth Floor Theater,** 432 West 42nd Street (581–3808).

A CHRISTMAS CAROL—Charles Dickens's classic Yuletide ghost story, adapted and directed by Michael J. Murnin. Patrick Farrelly stars as Scrooge, who is transformed from a "Bah, humbug" into a benevolent being. Thursday through Saturday at 8, Sunday at 3; 11/29 through 12/29; $10. At the **Westside Repertory Theater,** 252 West 81st Street (874–7290).

COWBOY IN HIS UNDERWEAR—*(A Dark Journey):* Adam Oliensis's play (and directed by him) follows a Mormon comedian in New York where he encounters, women, demons, and Innocence Lost. Thursday through Saturday at 8 p.m., Sunday at 7 p.m., Monday at 8 p.m.; $12; through 11/25. At the **INTAR 11 Theater**, 508 West 53rd Street (886–1889).

THE DEATH AND LIFE OF SHERLOCK HOLMES—Suzan Zeder's play weaves characters, events, and elements from different Doyle stories into a new Holmes mystery; directed by Russell Treyze. 11/23, 26, 30, 12/1, 3–5, 7, 10–12, 14, at 8; 11/24, 12/1, 8, 15, at 2; $15. **Open Eye Theater,** 270 West 89th Street (769–4143).

DOUBLE BILL—Pete McCabe's *The Emperor and the Queen's Parisian Weekend,* "an inexcusable scandal," and *The Violinist,* "a song of violence;" both are directed by Rod McLucas. Wednesday through Friday at 9:30; Saturday at 9:30 and 11:30 p.m.; $8; 11/20 to 23; A Colossal Theater production at the **Westbeth Cabaret,** 151 Bank Street (627–7128).

EAGLE OR SUN—Mexican playwright Sabina Berman's drama, directed by Amie Brockway, is an adaptation of an Aztec book representing the little-known account of the Spanish Conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. Featured in the cast are Doug Jewell, Joey Chavez, Maria Merullo, Ricky Genaro, Tera Mallen, and John DiLeo. Saturday at 8; Sunday at 2; through 12/29; $10. At the **Open Eye Theater,** 270 West 89th Street (769–4143).

FIXING THE CAT—Bennett Windheim's play, directed by Richard Manichello, tells of women who were not only raised to have it all, but feel compelled to, whether they truly want it or not. Monday through Saturday at 8 p.m.; $10; through 11/23. At **Theater North,** 336 Canal Street (226–2820).

ROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday–Sunday at 8; $65. Participatory Theater production, **Il Sole**, 40 West 56th Street (696–8585).

HE HOLLOW—Agatha Christie's murder mystery, filled with intrigue, romance, eccentric characters, and a murder; directed by Fred Fondren. Wednesday through Saturday at 8; through 12/7; $10. At the **Prometheus Theater**, 239 East 5th Street (477–8689).

NVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841–0259).

PHIGENIA IN TAURIS—One of Goethe's major plays, wherein Iphigenia's individual human heart becomes the center of gravity for the moral judgment of the play; directed by Gregorij H. von Leïtis. Wednesday through Saturday at 8, Sunday at 3; $10; through January. **Elysium**, 204 East 6th Street (713–5478).

UDAS'S MOTHER—Play, written and directed by Chad Beguelin, about Judas Iscariot's mother as she pushes her son to compete with his friend, Christ. Thursday-Sunday at 8; through 12/1; $10. No performance Thanksgiving, but 12/1 has a matinee at 3. **Playground,** 230 East 9th Street (475–4145).

INE—Israel Horovitz's play, in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land,* monologues in the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West 13th Street (675–6677). ● ●

OTTO—*(Experience the Dream):* Cliff Roquemore's play, which he's also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Wednesday–Friday at 8, Saturday at 3 and 8, Sunday at 4; $8–$15; through 1/26/92. **Billie Holiday Theater,** 1368 Fulton Street, Brooklyn (1/718–636–0918).

LYSISTRATA—This version of Aristophanes' play, directed by Mark McKenna, pokes fun at the battle of the sexes and the stupidity of war. $10; Thursday through Saturday at 8 p.m.; through 12/14. **CBGB Theater,** 313 Bowery (982–4052).

A MAN WHO MARRIED A DUMB WIFE—Revival of a satire by Anatole France, and the title tells the story; directed by Miranda McDermott. Friday, Saturday and Tuesday, Wednesday, Thursday, at 8, Sunday at 3; $10; through 11/24. At **New Media Repertory,** 512 East 80th Street near East End Avenue (734–5195).

A MAN'S A MAN—Bertolt Brecht's comedy, translated by Gerhard Neilhaus, revolves around a naïve Irish docker whose real identity is subverted by a drunken machine-gun detachment; directed by Kristin Marting. Tuesday–Sunday at 8 (an hour-long cabaret precedes each performance at 7); through 11/24; $10. Tiny Mythic at **Ohio,** 66 Wooster Street (274–9807).

MISS JULIE—A revival of August Strindberg's play with a new translation by Göran Ekström and Kendall Cornell; directed by Joanne Comerford. Passion and lust overrule moral standards when a young noblewoman and her servant spend a Midsummer's Night together. Featured in the cast are Janus Auman, Kendall Cornell, and Frank Deal. 11/21 through 24 at 8 p.m.; $10. A Moxie production at the **Sanford Meisner Theater**, 164 11th Avenue (206–1764).

THE NEW STUFF—Tony Sportiello's *Absent Friends* concerns a family in turmoil since the death of their son; directed by Carolyn Arredondo. Michael Schwartz's *Herders* about 2 lovable park maintenance men who live just outside society's fringe; directed by Brad Friedman. Thursday–Saturday at 8, Sunday at 6; $10; through 11/24. **Belmont Italian-American Playhouse,** 2385 Arthur Avenue, Bronx (364–4700).

NIGHT DANCE—Reynolds Price's play, set in 1945 in North Carolina, tells of a golden boy forced to confront the relationships in his life, a childless marriage, his friendship with his pal, his widowed mother;directed by Neel Keller. Tuesday through Saturday at 8; Sunday at 4.; $10; through 12/1. At the **One Dream Theater,** 232 West Broadway (865–1868).

NO CURE FOR CANCER—Dennis Leary's one-man performance about death, disease, and eventual salvation. Wednesday–Saturday at 8:30; Friday and Saturday at 10:30; Sunday at 7; $15 to $18. **Actors' Playhouse,** 100 Seventh Avenue South (691–6226).

OCTAVIA—Seneca's play about Claudius's daughter who is married to Nero (who is also her brother) and then killed by him; directed by Sid Armus. The cast includes Cheryl Hartley and James Stevenson. Thursday–Saturday at 8, Sunday at 3; through 12/1; $10. **Theater 22,** 54 West 22nd Street (243–2805).

OFF THE BEATEN PATH—Seven short plays: Ronald Ribman's *Sunstroke,* Arthur Kopit's *The Conquest of Everest,* Carol K. Mack's *a.k.a. Marleen,* David Ives's *Sure Thing* and *Words, Words, Words,* Ben Sahl's *Mr. Big Stuff,* and, finally, Jay Amari and Ben Sahl's *Five Burners.* 11/20–22 at 8; 11/23, 7 and 10; and 11/24 at 3 p.m.; $10. A Basic Theater production at the **SoHo Repertory Theater,** 46 Walker Street (397–1511).

PEOPLE, PEOPLE—David Simpatico's play, directed by Roger Mrazek, deals with violence, drugs, sex; performed by a cast of 8. 11/22, 23, at 10. Drama Club at **NADA Theater,** 167 Ludlow Street (420–1466).

RED EARTH DOUBLE—Jed Stiles's *The Company Man,* directed by Richard Lichte, about 3 men tied together by the company employing them; and Amy Brentano's *A Change of Address,* directed by the author, dwelling on the relationship among three daughters. Through 11/24; $10; Wednesday through Saturday at 8, Sunday at 3. Red Earth production at **Synchronicity Space,** 55 Mercer Street (777–4327).

SPITTIN' IMAGE—Shane McCullough and Michael Newland in Stephen Metcalfe's play about a Vietnam veteran and his platoon buddy. 11/21–24 at 1 and 8:15. **Kampo Center,** 31 Bond Street (228–3063).

THEY CHAINED US TO A STAR!—Play with music, written and directed by Phelonise Willie, about an illegal experiment, wherein 5 convicted murderers, all women of color, volunteer for investigation of the psychological effects of long-term space travel. Thursday–Sunday at 7:30; through 11/24; $10–$12. **La MaMa E.T.C.,** 74A East 4th Street (475–7710).

TO BE...OR KNOT—A selection of original one-acters encompassing the lives of various writers. Robert Monticello's *Stage Fright;* Geralyn Horton's *Ex-Machina;* William Borden's *Hangman* and *Moving Letters,* and Christopher Wood's *The Pact.* Through 12/23; phone theater for details. $10. At the **Impact Theater,** 612 8th Avenue (391–0418).

TOMBSTONE—Don Nigro's play about Wyatt Earp and Doc Holliday in a version striving for a re-examination of the Old West; directed by L. R. Hults, with a cast of 15. 11/21 through 26, 29 and 30 at 8 p.m.; matinee 11/23 at 2 p.m.;$10. At the **Nat Horne Theater,** 440 West 42nd Street (769–7973).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake, and celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Tuesday through Saturday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279–4200). ● ●

THE TROJAN WOMEN—Euripides' passionate attack on the savagery of war; translated by Richmond Lattimore and directed by Shepard Sobel. Story starts when all the Trojan men have been killed and the women stand as living testament to the devastating results of the Greeks' campaign against Troy. Through 12/7; Tuesday–Friday at 8, Saturday at 5 and 9 p.m., Sunday at 2. **Pearl Theater Repertory,** 125 West 22nd Street (645–7708).

TROUBLEMAKERS—A triple bill—Leonard Melfi's splendid *Birdbath,* Larry Myers's *White Boys Can't Rap,* and Henry Wyatt's *I'm Alone, Honest*—is seen through 12/21, playing Saturday evenings only, at 8; $5. In the 4th floor Studio Theater of **Real Theater,** 1026 Sixth Avenue, near West 38th Street (529–0103).

TWO BY GOLD—Steven Gold's *Saving the Unsaved,* about a pampered Mormon matron who discovers her husband's secret; directed by Veronica Stone; and *Raise of Consciousness,* which deals with AIDS, directed by Lou Cabral. Thursday–Saturday at 8 p.m.; through 11/23; $10. **Good Shepherd–Faith Presbyterian Church,** 152 West 66th Street (1/718–937–4864).

TWO BY HORTON FOOTE—*The Midnight Caller,* and *The Oil Well* both take place in the early fifties when life was defined by blood, history, and duty, dealing with the limitations of love while being seduced by the love of money. The directors for both are Emma Walton and Stephanie Cassel Scott. Tuesday through Saturday at 8 p.m. and Sunday at 3 p.m.; through 11/24; $10–$12. A Spectrum Stage production at the **Avalon Repertory Theater,** Broadway betw. 105th and 106th Streets, 2nd floor (567–7274).

TWO BY LARRY MYERS—The first is *Downtown Psychobroads,* which focuses on the relationship between a girl and her religious-cult-deprogrammed beau. Second is *Ode to Keith Haring,* a romance between a dolphin-obsessed girl and a downtown dropout in love with her. Both plays run Thursday through Sunday at 8 p.m.; $5; through 12/15. At the **Theater for the New City,** 155 First Avenue (254–1109).

TWO BY WALTER CORWIN—*The Bride's Book of Flowers,* a comedy, and *Library Love,* a musican curtain-raiser with score by Arthur Abrams. Both are directed by James Jennings. Thursday through Sunday at 8; through 11/21; $5. At the **Theater for the New City,** 155 First Avenue (254–1109).

THE VOICE OF THE TURTLE—Maureen Silliman, Tim Halligan, and Fred Burrell in John Olive's play, concerned with the early days of radio, which it both celebrates and praises; directed by Richard Harden. Three actors play 7 roles as the story spans 1895–1923. 11/21–12/15; Thursday–Saturday at 8 p.m., Sunday at 3 p.m. (no performance 11/28); $12. Triangle Theater production at the **Church of the Holy Trinity,** 316 East 88th Street (860–7245).

WOMEN IN BECKETT—Four of Samuel Beckett's short plays about women, primarily older women, living in a barren, isolated landscape, completely alone, conceived and directed by Moises Kaufman, as relevant to our society today. Tuesday through Sunday at 9 p.m.; 11/19 through 12/8; $10. **Theater for the New City,** 155 1st Avenue (721–2721).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880–0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CHARLES BASHAM—Pastel landscape drawings; through 11/30. Cudahy's, 170 E. 75th St. (879-2405).

STUART DAVIS/GRAHAM NICKSON—Paintings and watercolors from all periods of his career/Figurative paintings. Through 12/21. Salander-O'Reilly, 20 E. 79th St. (879-6606).

RICHARD DIEBENKORN—New paintings on paper; through 11/30. Knoedler, 19 E. 70th St. (794-0550).

JOELLEN DUESBERRY—Paintings and monotypes of landscapes in Colorado, New York, and Maine; through 12/14. Graham Modern, 1014 Madison Ave. (535-5767).

ALAN GLASS—Thirty-four assemblages and constructions from 1971 to 1991 that reflect the artist's Surrealist leanings; through 12/28. Bernard, 33 E. 74th St. (988-2050).

PETER HAYES—Works in laminated porcelain by a British ceramist; through 12/21. Graham, 1014 Madison Ave. (535-5767).

JORGE IMMENDORF—Works from the 1960s, including drawings, paintings, and objects; through 12/21. Werner, 21 E. 67th St. (988-1623).

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still-life paintings in frames designed and made by the artist/Jewelry designed in collaboration with Mr. Kulicke; 11/23–12/21. Davis & Langdale, 231 E. 60th St. (838-0333).

MARINO MARINI—Portraits on paper and sculptures of heads from the estate of the artist; through 12/20. Kent, 47 E. 63rd St. (980-9696).

DAVID MAYERNIK—Architectural watercolors and frescoes; through 11/29. Stubbs, 825 Madison Ave. (772-3120).

ELSIE DINSMORE POPKIN—Pastel drawings of landscapes and gardens; through 11/30. Uptown, 1194 Madison Ave. (722-3677).

BOB THOMPSON—Paintings of bacchanalian scenes in which winged, Goya-esque creatures romp, with compositions based on Italian Renaissance paintings; through 12/14. Vanderwoude Tanabaum, 24 E. 81st St. (879-8200).

57th Street Area

ALEXANDER ARCHIPENKO—Sculptures from 1909 to 1954, in terracotta, bronze, and aluminum; through 12/2. Adler, 41 E. 57th St. (308-0511).

ARMAN—Recent works that transform the outward appearance of recognizable objects, such as bicycles or radios, through a processed manipulation of their surfaces; through 12/21. Del Re, 41 E. 57th St. (688-1843).

DONALD BAECHLER—Paintings from 1981–1982; through 12/21. Baron/Boisante, 50 W. 57th St. (581-9191).

WILLIAM BECKMAN—New paintings and drawings in a series titled "Dossier of a Classical Woman"; through 1/11/92. Steibel Modern, 32 E. 57th St. (759-5536).

RICARDO BENAIM—Mixed-media collages on wood that use the letter as a theme; through 11/30. Reece, 24 W. 57th St. (333-5830).

JAKE BERTHOT—New paintings; 11/22–12/21. McKee, 745 Fifth Ave. (688-5951).

LARRY COHEN—New landscape paintings; through 12/10. De Nagy, 41 W. 57th St. (421-3780).

TONY CRAGG—Recent sculpture; through 11/30. Goodman, 24 W. 57th St. (977-7160).

ENZO CUCCHI—A recent series of paintings of Rome titled, "Trasporto di Roma Su Un Capello D'Oro"; through 11/30. Blum Helma, 20 W. 57th St. (245-2888).

NICOLA DE MARIA—Paintings on paper executed between 1986 and the present; through 11/30. Lelong, 20 W. 57th St. (315-0470).

ERIK DESMAZIERES—Etchings from 1982–1991 that depict detailed architectural fantasies, landscapes, and urban panoramas; through 12/7. Fitch-Febvrel, 5 E. 57th St. (688-8522).

ELISABETH FRINK—Figurative sculpture and drawings; through 12/7. Dintenfass, 50 W. 57th St. (581-2268).

RAINER GROSS—A series of collaged paintings titled "Without Words"; through 11/30. Siegel, 24 W. 57th St. (586-0605).

ROBERT JORDAN—Recent landscape paintings and works on paper; through 11/30. French, 24 W. 57th St. (247-2457).

ROBERT KUSHNER—Paintings of flowers and trees on handmade Japanese paper; through 12/7. Solomon, 724 Fifth Ave. (757-7777).

SEYMOUR LIPTON—Drawings, maquettes, and sculpture from the last decade of his life; through 12/22. Babcock, 724 Fifth Ave. (535-9355).

MANEL LLEDOS—Paintings that suggest abstracted landscapes, by an artist from Barcelona; through 12/14. Prats, 24 W. 57th St. (315-3680).

PATON MILLER/ADAM STRAUS—Paintings that depict daily life with gravity and humor/Paintings of industrial landscapes. Through 12/21. Haime, 41 E. 57th St. (888-3550).

JOAN MIRO—Prints from 1935 to 1955; through 12/7. Pace Prints, 32 E. 57th St. (421-3688).

JOAN NELSON/DIANE ARBUS—New paintings that evoke a timeless and personal landscape/Photographs from her "Untitled" series, taken at a home for the mentally retarded during 1970–71. Through 12/28. Miller, 41 E. 57th St. (980-5454).

GAETANO PESCE—Recent furniture by this Italian architect and designer; through 11/30. Joseph, 745 Fifth Ave. (751-5500).

PABLO PICASSO/LUCIEN CLERGUE—Drawings, prints, sculpture, and ceramics/Black-and-white and color photographs of the bullfight. Through 12/20. Krugier, 41 E. 57th St. (755-7288).

RICHARD POUSETTE-DART—Recent abstract paintings; through 12/7. ACA, 41 E. 57th St. (644-8300).

ANNE RYAN—A loan exhibition of collages selected from bequests by the artist's daughter to the Museum of Fine Arts, Houston, the Walker Art Center, and the Yale University Art Gallery; through 11/30. Washburn, 41 E. 57th St. (753-0546).

LUCAS SAMARAS—A retrospective of his non-figurative work of the last 35 years, from notebook sketches of the late 1950s to his recent "Mosaic" paintings; through 11/30. Pace, 32 E. 57th St. (421-3292).

ANTONIO SAURA—Figurative abstract paintings from the 1960s; through 12/14. McCoy, 41 E. 57th St. (319-1996).

ABBY SHAHN—Abstract paintings on paper in a series titled "Ecoterror"; through 11/30. Midtown Payson, 745 Fifth Ave. (758-1900).

HOUGHTON CRANFORD SMITH/MAX BECKMANN—Oil paintings executed in Provincetown between 1909 and 1916; through 11/27/Woodcuts, etchings, drypoints, and lithographs from 1915 to 1948; through 11/30. Borgenicht, 724 Fifth Ave. (247-2111).

LINDA SOKOLOWSKI—Oil paintings, collages, and monotypes; through 12/7. Kraushaar, 724 Fifth Ave. (307-5730).

ROBERT SPERRY—Murals, ceramic sculptures, plates, and platters in black and white; through 11/30. Drutt, 724 Fifth Ave. (974-7700).

DANIEL SPOERRI—Paintings from his "Background Landscapes" series, derived from a collection of paintings by a Munich copyist; through 12/31. Zabriskie, 724 Fifth Ave. (307-8492).

PAVEL TCHELITCHEW—Paintings, watercolors, and drawings spanning the 1920s through the 1950s, including still lifes, figural compositions, and later abstract works; through 12/14. Rosenfeld, 50 W. 57th St. (247-0082).

BILL TRAYLOR—Paintings of animals, people, abstract forms, and events on cardboard by this artist who was born into slavery in 1856 and began painting at the age of 82; through 1/11/92. Ross, 50 W. 57th St. (307-0400).

NIGEL VAN WIECK—Oil pastel drawings that depict the darker side of Miami's Art Deco district and seductive beach scenes; through 11/27. Tatistcheff, 50 W. 57th St. (664-0907).

JANE WILSON—Recent oil paintings and watercolors executed in Switzerland, Germany, and Denmark; through 11/30. Fischbach, 24 W. 57th St. (759-2345).

KARL ZERBE/EILEEN RITA—Paintings of overlapping forms defined by contrasting colors and textures by this artist who died in 1972/Landscapes of Seattle in oil pastel. Through 11/27. Deutsch, 29 W. 57th St. (754-6660).

SoHo and TriBeCa

VINCENZO AGNETTI—Works from the 1960s and 1970s that show this Italian artist's radical approach to esthetics; through 12/7. Ala,560 Broadway (941-1990).

KEITH ALEXANDER—Highly-detailed landscape paintings by an artist who lives in Namibia; through 12/6 Ergane, 469 W. Broadway (228-9600).

IDA APPLEBROOG—Recent paintings in a series titled "Safety Zone"; through 12/14. Feldman, 31 Mercer St. (226-3232).

ELISE ASHER—Paintings inspired by her favorite poems through 12/3. Kelly, 591 Broadway (226-1660).

AY-O—A totally dark environment/installation titled "Black Hole" and dedicated to George Maciunas through 12/7. Harvey, 537 Broadway (925-7651).

BETH B—Paintings and photographs that explore the historical uses of propaganda; through 12/14. 291, 29 Church St. (966-8909).

GEORG BASELITZ—His recent "Zeitgeist" paintings that depict a stark, turbulent image rendered upside down; through 12/21. Boone, 417 W. Broadway (431-1818).

FORD BECKMANN—New paintings that have clowns and polka dots as a theme, incorporating silkscreen and paint; through 11/30. Shafrazi, 130 Prince St. (274-9300).

JOHN BEERMAN—New works; through 12/21. Lorence Monk, 578 Broadway (431-3555).

CHARLES BELL/GUY JOHNSON—New paintings by both through 11/30. Meisel, 141 Prince St. (677-1340).

TOMM BOLLES/JOY JACOBS—Paintings and sculpture /Paintings and works on paper. Through 11/30. Sermas, 19 Greene St. (431-5743).

JONATHAN BOROFSKY—Recent "Heart Light" sculpture of cast resin and aluminum that incorporate a digita recording of the artist's heartbeat, plus three-dimensional sculpted numbers in a series titled "Parts of Infinity"; through 11/23. Cooper, 155 Wooster St. (674-0666).

RICHARD BOSMAN—Recent watercolors; through 12/18. Alexander, 59 Wooster St. (925-4338).

HELENE BRANDT—Sculptures constructed of steel rods that chart the evolution of a particular form; through 11/30. Steinbaum, 132 Greene St. (431-4224).

DAVID CABRERA—Watercolors, photographs, and a sculpture; 11/23–12/23. 303, 89 Greene St. (966-5605).

HYUN SOO CHOI—Seven large-scale paintings; through 12/21. Thread Waxing Space, 476 Broadway (966-9520).

CHRISTOPHER CICCONE—Paintings of figures against monochromatic backgrounds; through 11/30. Wessel O'Connor, 580 Broadway (219-9524).

CHUCK CLOSE—Paintings completed between 1989 and 1991, depicting contemporary artists Eric Fischl, Judy Pfaff, William Wegman, and others; through 12/7. Pace, 142 Greene St. (431-9224).

CHEMA COBO—New paintings and watercolors inspired by *traditional Spanish art and by the environment of* the Straits of Gibraltar; through 11/30. Cowles, 420 W. Broadway (925-3500).

WILLIAM COPLEY—Paintings and drawings from 1956–1991 that employ a private mythology of characters; through 12/14. Nolan, 560 Broadway (925-6190).

ADAM CVIJANOVIC—Constructed paintings that draw on cultural traditions, history, and myth; through 12/5. Anderson, 63–65 Thompson St. (431-8547).

HOWARD DAUM—Symbolic abstract paintings by this artist who was a member of the Indian Space Group; through 11/30. Snyder, 588 Broadway (941-6860).

ALFRED DECREDICO—Paintings, drawings, box constructions, and a book; through 11/30. Alan, 270 Lafayette St. (226-5145).

IRIS EL AYOUBI—Small collage works; through 12/7. Braathen-Nusseibeh, 33 Bleecker St. (777-1161).

STEPHEN ELLIS—New paintings that fuse serial images, using space as a metaphor for time; through 11/30. Koury, 89 Greene St. (334-5155).

GUNTHER FORG—Etchings, woodcuts, and lithographs; through 11/30. Lorence-Monk, 568 Broadway (431-3555).

HELEN FRANKENTHALER—Recent woodcuts and monotypes; through 11/30. Esman, 575 Broadway (219-3044).

GLORIA FRIEDMANN—New sculpture; 11/21–12/21. Marcus, 578 Broadway (226-3200).

FRANZ GERTSCH—Large-scale woodcuts; through 12/21. Twining, 568 Broadway (431-1830),

CRISTOS GIANAKOS—Two large free-standing milled steel sculptures and two wall pieces on mylar; through 11/27. Stark, 594 Broadway (925-4484).

RAOUL HAGUE—Six new sculptures carved from walnut, sycamore, cherry, and elm that relate to geological and other natural landscape forms; through 12/28. Lennon, Weinberg, 580 Broadway (941-0012).

ARIBA HAJAMADI/SCOTT LIFSHUTZ—Manipulated images of museum interiors in photographic emulsion on panel/Portraits of the figure from the back, in oil on panel. Through 11/30. Burgin, 130 Prince St. (219-8379).

RICHARD HEINSOHN—Paintings of well-known artists; through 11/30. Bullot, 149 Mercer St. (219-2716).

AMES HENNESSEY—Paintings of surreal environments that are reminiscent of Italian Renaissance paintings; 11/20–12/21. Pearl, 420 W. Broadway (966-5506).

ERO HIGASHIDA—Large wood and steel sculptures that explore the contrasts between serenity and violence, destruction and preservation; through 11/30. Staib, 8 Greene St. (941-5977).

AN HORNAK—New paintings; 11/26–12/31. Perlow, 560 Broadway (941-1220).

OBERT JESSUP—Recent paintings in a series titled "Songs of a Wanderer"; through 12/7. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

ASPER JOHNS—Prints and related works from "The Seasons" series; through 1/4/92. Alexander Editions, 476 Broome St. (925-2070).

NINA KARP—Recent paintings of childlike imagery within geometric compositions; through 12/7. Weiss, 68 Laight St. (925-7313).

JEFF KOONS—New works in various media, including silkscreened painting, and marble, glass, and polychromed wood sculptures; 11/23–12/21. Sonnabend, 420 W. Broadway (966-6160).

GENE KOSS/W. STEVE RUCKER—Large-scale constructions of glass, wood, and steel and smaller glass pieces created in Murano, Italy/An environmental installation that will cover the gallery's floor with furrows of red clay, from which ceramic elements seem to be growing. Through 12/7. Roger, 136 Prince St. (966-4017).

GARY KUEHN—Sculptures in which a boat is juxtaposed with an ordinary object; through 11/30. Roeder, 545 Broadway (925-6098).

LOIS LANE—New paintings with iconic imagery of ships and figures; through 11/30. Toll, 146 Greene St. (431-1788).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67; through 12/21. Flynn, 113 Crosby St. (966-0426).

SOL LEWITT—Black gouaches; through 11/30. Pretto, 103 Sullivan St. (431-3041).

HOWARD LONN—Paintings in which a single iconic subject, such as a figure, is set against a monochromatic, highly textured background; through 1/4/92. 49th Parallel, 420 W. Broadway (925-8349).

BONNIE LUCAS—Recent drawings and paintings that depict imagery related to femininity and childhood; through 11/30. Yi, 249 Centre St. (334-5189).

JORG MADLENER—Recent paintings; through 12/7. Humphrey, 594 Broadway (226-5360).

LENORE MALEN—Drawings inspired by Dante's *Divine Comedy*; through 12/1. Granary Books, 568 Broadway (226-5462).

CHRISTIAN MARCLAY—New works; through 1/31/92. Cugliani, 40 Wooster St. (966-9006).

DEBORAH MASTERS—A monumental hydrocal sculpture titled "World View" that comprises nine adult figures in procession, each one a psychological portrait of an individual known to the artist; through 12/21. Ledis-Flam, 584 Broadway (925-2806).

GEORGE MOORE—Recent paintings; through 12/21. Plumb, 81 Greene St. (219-2007).

YASUMASA MORIMURA—Photographs in which the artist places himself in major works from Western art history; 11/21–12/21. Luhring Augustine, 130 Prince St. (219-9600).

KATHY MUEHLEMAN—Recent abstract paintings; through 12/21. Auchincloss, 558 Broadway (966-7753).

JAMES NARES—New works; through 12/28. Kasmin, 580 Broadway (219-3219).

ROSS NEHER/ANDREW YOUNG—Recent abstract paintings in a series titled "Concinnity"/Works on paper. Through 12/23. Beitzel, 102 Prince St. (219-2863).

SUSAN NORRIE—New paintings that take the inventions of Buckminster Fuller as a starting point; through 12/11. Hoffman, 429 W. Broadway (966-6676).

DAVID NYZIO—Recent mixed-media works; 11/22–12/21. Postmasters, 80 Greene St. (941-5711).

CARL OSTENDARP—Recent abstract paintings; through 12/7. Lee, 588 Broadway (966-2676).

GIULIO PAOLINI—Recent sculptures and collages; through 12/21. SteinGladstone, 99 Wooster St. (925-7474).

ANTONIO PETRACCA—Large paintings and pastel drawings of blurred landscapes; through 11/30. Callahan, 568 Broadway (925-2350).

ALBERT POTTER—Paintings, drawings, and prints from 1928 to 1936, including images of rural Rhode Island, England, Nova Scotia, Puerto Rico, and New York; through 12/7. Teller, 568 Broadway (941-7335).

ROBERT RAUSCHENBERG—A survey of prints and printed multiples from 1952–1992 with related performance videos; through 11/30. Castelli Graphics, 578 Broadway (431-6279).

ELMAR ROJAS—Recent paintings and paperworks that have the scarecrow as a theme, by this artist who is also an architect and the former minister of culture for Guatemala; through 12/7. Shapolsky, 99 Spring St. (334-8172).

LINDA ROUSH—An installation that incorporates transparent objects and materials; through 12/21. Bitter-Larkin, 597 Broadway (219-0150).

SYLVIA SAFDIE—An installation that uses light, form, and shadow to create images; through 12/15. Karg, 100 Greene St. (334-0436).

CHERI SAMBA—Vividly-colored narrative paintings that address the political and moral dilemmas faced by many Africans, by an artist who lives in Zaire; through 12/7. Nosei, 100 Prince St. (431-9253).

ITALO SCANGA—Recent painted assemblages and works on paper; through 12/4. Helander, 415 W. Broadway (966-9797).

TONY SCHERMAN—Paintings that are built up with layers of encaustic; through 12/15. Rubenstein, 130 Prince St. (431-4221).

JULIA SCHER—An installation of surveillance equipment; through 12/21. Hearn, 39 Wooster St. (941-7055).

PETER SCHMERSAL—Small-scale paintings of landscape and still-life objects that reflect the artist's overall economy of means; 11/23–1/18/91. Thorp, 103 Prince St. (431-6880).

RICHARD SERRA—A new large-scale steel sculpture and *drawings; through 1/11/92. Gagosian, 980 Madison* Ave. (744-2313).

OSSI SOMMA—Sculpture that addresses the moral and psychological isolation in society, by a Finnish artist; through 11/30. Bace, 584 Broadway (925-3989).

CAROL SZYMANSKI—Three-dimensional forms constructed in copper and brass based on characters from the International Phonetic Alphabet; through 12/21. Lipton, 67 Prince St. (925-7140).

HARVEY TULCENSKY—New paintings and drawings; through 11/30. Riccardo, 128 Wooster St. (226-1420).

JACQUES VIEILLE—Sculptures that celebrate imaginary moments in the history of architecture; 11/22–12/21. Shainman, 560 Broadway (966-3866).

WILLIAM WEGMAN—New paintings in which traces of imagery form a kind of personal and imaginary map; through 1/4/91. Sperone Westwater, 142 Greene St. (431-3685).

TOM WESSELMANN—Works from the 1960s through the 1980s, including paintings, drawings, and metal pieces; 11/20–12/21. Davidson, 415 W. Broadway (925-5300).

BETTY WOODMAN—Recent ceramic works; through 12/14. Protetch, 560 Broadway (966-5454).

Other

DOUG ALLEN/GARY LIEB—A collaborative cartoon mural; through 12/13. CB's 313, 313 Bowery (677-0455).

DELPHINE AUBERT/RV MILOUX—Recent oil paintings with collage/Paintings inspired by Rimbaud's poem "Le Bateau Ivre" ("The Drunken Boat"). Through 12/7. Elston, 214 E. 9th St. (254-0391).

LELAND BELL—Representational paintings and drawings; through 11/27. Parsons School of Design, 2 W. 13th St. (229-8987).

CHRISTIAN BRECHNEFF/CATHARINE WARREN—Gouache paintings of gardens/New paintings. Through 11/30. Stubbs Downtown, 28 E. 18th St. (772-3120), by appointment only.

CARSON/KEPPEL—Collaborative posters, drawings, and *a recent billboard that explore community issues such* as homelessness and AIDS; through 12/1. PS 122, 150 First Ave. (228-4150).

ROZ CHAST—Recent cartoons; through 12/1. Illustration, 330 E. 11th St. (979-1014).

CAMILO JOSE VERGARA—Photographs, texts, drawings, and maps based on this photo-journalist's study of New York City's poor communities; through 12/21. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). 19th and 20th-century paintings by Bellows, Benton, Cassatt, Homer, Prendergast, Sargent; through 12/28.

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Faces of Eternity: Masks of the Pre-Columbian Americas"; through 12/15.

ART

ART SPHERE—234 E. 95th St. (316-2369). Paintings by artists whose work changed significantly after spending time in Italy, including Colcord, Koch, Lawton, Mooney, Sander; through 12/15.

AVANTI—956 Madison Ave. (628-3377). Works by Appel, Corneille, Martineau, Wolvecamp, others; through 12/14.

BERRY-HILL—11 E. 70th St. (744-2300). "The Prowed Tower: Early Images of the Flatiron Building," with paintings, drawings, prints, and photographs by Coburn, Gleizes, Gropius, Hassam, Stieglitz, others; through 12/28.

ELKON—18 E. 81st St. (535-3940). Works by Balthus, Dubuffet, Giacometti, Maillol, Picasso, Soutine, others; through 12/14.

FRENCH CULTURAL SERVICES—972 Fifth Ave. (439-1400). Works by four African-American women artists; through 11/30.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Six American Modernists," with works by Hartley, Lachaise, Nadelman, O'Keeffe, Sheeler, Storrs; through 1/4/92.

HUNTER COLLEGE—68th St. and Park Ave. (772-4991). "Physical Relief," with works by Chadwick, Connor, Davidson, Drozdik, Irons, Keeley, Schor, Silverthorne, Smith; through 12/13.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0475). Works addressing issues of violence, by Billis, Spencer, Wacs; through 12/20.

MATHES—851 Madison Ave. (249-3600). Chinese furniture dating from 1550 to 1700 and 20th-century European drawings; through 11/30.

RALPH—43 E. 78th St. (288-5222). Drawings by Dove, Giacometti, Guston, Pollock, Twombly, others; through 11/30.

SHEPHERD—21 E. 84th St. (861-4050). European sculpture from 1875 to 1925, by Carrier-Belleuse, Giacometti, Hildebrand, Nadelman, Rodin, Saint-Gaudens, others; through 11/30.

SPANIERMAN—50 E. 78th St. (879-7085), Tue. and Thu.-Sat. 9:30-5:30, Wed. 9:30-7:30. Paintings of flower gardens by 19th and early 20th-century American painters, including Bricher, Champney, Dodge, Hitchcock, Redmond, Twachtman, others; through 12/28.

YORK—21 E. 65th St. (772-9155). American still-life paintings by Carles, Demuth, Francis, Lucioni, Stella, Tiffany, others; through 1/11/92.

57th Street Area

DAVERIO—41 E. 57th St. (826-4292). Works by Italian Modernists, including Balla, Boccioni, de Chirico, Severini, Sironi; through 11/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.-Sat. 11-6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

JANIS—110 W. 57th St. (586-0110). "conceptual abstraction," with works by Bleckner, Diao, Dona, Heilmann, Komoski, Lasker, Levine, Nozkowski, Reed, Taaffe, Zinsser, others; through 12/21.

MARLBOROUGH—40 W. 57th St. (541-4948). Paintings, sculptures, and works on paper by Abakanowicz, Bacon, Grooms, Schwitters, Valdes, others; through 11/30.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri. 8-6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

ST. ETIENNE—24 W. 57th St. (245-6734). "Viennese Graphic Design: From Secession to Expressionism," with works by Hoffmann, Klimt, Olbrich, Schiele; through 1/11/92.

SACKS—50 W. 57th St. (333-7755). Works by artists of the Harlem Renaissance period and later; through 12/31.

SCHAB—11 E. 57th St. (758-0327). Crayon and pencil drawings, pastels, and watercolors by Cross, Denis, Lacombe, Luce, Pissarro, Van Rysselberghe, Vuillard; through 11/30.

SHEEHAN—41 E. 57th St. (888-4220). "American Lithography: 1860-1991," with works by Bellows, Cassatt, Homer, Marden, Pollock, Rauschenberg, others; through 1/18/92.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). "Dismantling Invisibility: Asian and Pacific Islander Artists Respond to the AIDS Crisis," with works by Abraham, Chu, Kentaro, Teraoka, others; "Close Scrutiny," with works by Amoroso, Cheng, DeGroot, Oji, Zlamany, others; "Hope Springs Eternal," window installation by Lynne Yamamoto; through 12/20.

ARTISTS SPACE—223 W. Broadway (226-3970). "Working," with installations by Bright & Gonchar, Flint, Jacobsen, Kybartas, Millner; 11/21-1/11/91.

CENTER FOR BOOK ARTS—626 Broadway (460-9768). Artists' books by the French publisher Collectif Generation; through 11/30. See French Cultural Services, under Group Shows, Madison Avenue & Vicinity.

EINSTEIN—591 Broadway (226-1414). "Beyond the Picturesque: Landscape on Paper," with works by Awalt, Bates, Freilicher, Murphy, Pearlstein, Wilson, others; through 12/21.

EXIT ART—578 Broadway (966-7745). "The Hybrid State," an exhibition that explores the installation as a commentary on the margins of culture, with works by Applebroog, Fay, Gomez-Pena, Grossman, van Dalen, von Rydingsvard, Wodiczko, Wong, others; through 11/30.

GOOD—532 Broadway (941-8066). "La Metafisica Della Luce," with works by Bianchi, Burton, Dona, Ellis, Haynes, Reed, Scully, Stephan, others; through 11/30.

HALLER—415 W. Broadway (219-2500). Figurative paintings by Beauchamp, Brown, Koscianski, Marquez; through 12/7.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; through 12/30.

HOUSE OF VALUE—252 Lafayette St. and Value, 93 Crosby St. (533-2913). A curatorial collaboration with works by artists that examine distortions of value; through 11/30.

KIND—136 Greene St. (925-1200). Drawings and paintings by ten artists who have lived for the past ten years at the Haus der Kunstler at Gugging, the State Institution for Psychiatry in Austria; 11/23-1/4/92.

KLEIN—594 Broadway (431-1980). "Trains II," with works by Casebere, Ericson & Ziegler, Ferrara, Mullican, McBride, others; through 1/18/92.

PENINE HART—152 Wooster St. (982-1164). "Nomos: The Third Coming," with works by Goldsmith, Hauft, McClelland, Nesbitt, others; through 12/14.

ROSEN—130 Prince St. (941-0203). Works by Brody, Hayes, Leonard, Pierson; through 12/21.

STAEMPFLI—415 W. Broadway (941-7100). Drawings by Assael, Bravo, Chung, David, L. Kalish, Klezmer, Magee, Schechter; through 11/30.

TRENKMANN—189 Lafayette St. (274-8273). "Water," with works by Drake, Freedman, Haley, Parlato, Uchiyama, others; through 12/5.

TWINING—568 Broadway (431-1830). Works by Benca, Gertsch, James; through 12/21.

WIMMER—560 Broadway (274-0274). Works by Byron, French, Miller, Solomoukha; through 12/31.

Other

AMMO—135 Plymouth St., Brooklyn (718-596-2507), Sat. and Sun. 1-5. "Elements of Drawing," curated by Judy Pfaff, with works by artists in the Brooklyn Waterfront Artists Coalition; through 12/8.

BARUCH COLLEGE—17 Lexington Ave. (387-1130). Northwest Coast Indian art and abstract paintings from the 1940s and 1950s by eight "Indian Space" artists, including Barnet, Barrell, Barrer, Busa, Daum, DeMott, Lewin, Wheeler; through 12/17.

FEDERAL HALL NATIONAL MEMORIAL—26 Wall St. (344-3830), Mon.-Fri., 9 a.m.-4:45. "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley"; through 12/31.

HOSTOS COMMUNITY COLLEGE—500 Grand Concourse, Bronx (960-1114), Mon.-Fri. 10-7. "New Art from Puerto Rico," with works by Baez, Carrero, Davila, Martorell, O'Neill, Quijano, Rabell, Suarez; through 12/20.

THE GALLERY, THREE ZERO—30 Bond St. (505-9668). "Paperworks," with works by Abrams, Batcheller, Berry, Gray, Hambleton, Nash, Pistolesi, Sigmund, others; through 12/21.

PRISUNIC—409 W. 14th St. (633-1624). "Love on the Beat," with works by Mingo, Steinitz, Tana, Zadikian; through 1/11/92.

WHITE COLUMNS—154 Christopher St. (924-4212). "In Full Effect," with works by Bergeron, Davie, Grafelman, Griffin, Isensee, Kaneda, Kaluber, Phillips, Sizer; "White Room Program," with works by Brenner, Kingsley, Morse; through 12/8.

PHOTOGRAPHY

SHELBY LEE ADAMS/STEVE HART—Black-and-white photographs that depict life in the southern Appalachians/Photographs documenting the day-to-day existence of an Hispanic family in the Bronx. Through 12/7. Opsis Foundation, 561 Broadway (966-8881), Sat. 12-5.

CRAIG BARBER/ANNETTE FOURNET—Landscape photographs by both; through 11/30. Rice, 325 W. 11th St. (366-6660).

TINA BARNEY—Ten new photographs, many of which are single and double portraits; through 11/26. Borden, 560 Broadway (431-0166).

ZEKE BERMAN—Recent photographs that make use of specific and non-objective geometric forms; 11/21-1/11/92. Lieberman & Saul, 155 Spring St. (431-0747).

WILLIAM CLAXTON—Photographs from *The Rudy Gernreich Book*, which is being published by Rizzoli, including images of the model Peggy Moffitt, who was married to the photographer in the early 1960s; through 11/30. Witkin, 415 W. Broadway (925-5510).

BILL COSTA—Black-and-white photographs of male nudes; through 12/11. Puchong, 36a Third Ave. (982-1811).

DRAKE—50 W. 57th St. (582-5930). Photographs of New York scenes by Abbott, Devine, Evans, Feininger, Levitt, others; through 12/30.

FRANTISEK DRTIKOL—Vintage photographs, drawings, and lithographs by this Czech Modernist; through 12/7. Greenberg, 120 Wooster St. (334-0010).

STEPHENIE HOLLYMAN—Photographs of retired mariners taken at The Sailor's Snug Harbor in Sea Level North Carolina; through 1/1/92. South Street Seapor Museum, 209 Front St. (669-9430), daily 10-5, free.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11-8, Wed.-Sun. 11-6. $3.50; students and seniors $2. Through 12/1: "Annie Liebovitz: Photographs 1970-1990." Through 12/1: "Breaking the Cycle—Survivors o Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768 4680), Tue. 11-8, Wed.-Sun. 11-6. $3.50; student and seniors $2. 11/24-1/19: "The Legacy of W. Eu gene Smith: Twelve Photographers in the Humanisti Tradition."

MICHAEL KENNA—Photographs of landscapes i Czechoslovakia, his native England, and his curren place of residence in the bay area of Francisco 11/23-12/21. Van Eck, 420 W. Broadway (219-0717)

DAVID LACHAPELLE—Photographic tableaux collage onto the gallery's walls; through 12/21. Liguori, 9 Grand St. (334-0190).

LEHMAN COLLEGE—Bedford Park Blvd. West, Bron (960-8211), Tue. 2-8, Wed.-Sat. 10-4. Contempo rary photography from the Soviet Union; throug 12/21.

KEN LIGHT—Photographs that document the hardship of Mexican workers as they cross the border into th United States and make new lives for themselves i California; through 12/27. Chovnick, 39 E. 20th St (529-8943).

O. WINSTON LINK—20" X 24" black and white photo graphs of the Norfolk and Western railroad taken be tween 1955-60; 11/25-12/21. Danziger, 415 W Broadway (226-0056).

LOWINSKY—575 Broadway (226-5440). Photographs b De Clercq, Herschel, Larsen, from the Graham Nas Collection; through 12/21.

MARGALIT MANNOR—Photographs of the Jewish Muse um's historic Fifth Avenue building; through 11/3 Urdang, 23 E. 74th St. (288-7004).

TOM MCGOVERN—Large-scale portrait triptychs of people with AIDS; through 12/21. Rotunda, The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-875-4031).

PATRICK NAGATANI/HOLLY ROBERTS—New photographs that trace our atomic history through New Mexico/Painted photographs; 11/21–12/28. Baum, 588 Broadway (219-9854).

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27/92.

IRVING PENN—Forty-eight portraits from 1948; through 11/30. Pace MacGill, 32 E. 57th St. (759-7999).

JEAN PIGOZZI—Black-and-white photographs that depict the inside world of celebrities; through 11/30. Gagosian, 980 Madison Ave. (744-2313).

MATTHEW ROLSTON—Portraits and other works; through 11/30. Staley-Wise, 560 Broadway (966-6223).

NICK WAPLINGTON—Color photographs; through 11/27. Aperture, 20 E. 23rd St. (505-5555).

PERFORMANCE

CASTILLO CULTURAL CENTER—500 Greenwich St. (941-5800). 11/22–23 at 10 p.m.: David Simpatico in "Cavalcade of Stars." $10.

GUGGENHEIM MUSEUM SOHO—575 Broadway, *entrance* 140 Mercer St., (966-9855). Through 11/24, Wed-.–Sun. at 8: Merry Conway, Noni Pratt, and Albert Ratliffe in "As a Dream That Vanishes: A Meditation on the Harvest of a Lifetime." $12.

P.S. 122—150 First Ave. (477-5288). 11/21–24 at 8: Michael Matthews in "Frank." $10. 11/21–24, 11/29–30 at 9, 11/30 at 3: The Rhythm Technicians in "So What Happens Now?" $10.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. Through 12/9: "43rd Annual Purchase Exhibition," with works by Africano, Acconci, Baldessari, Benglis, Hauptman, LeWitt, Porter, Serra, Sultan, others.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23/92: "Chiefly Feasts: The Enduring Kwakiutl Potlatch."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/5/92: "Undercurrents in the Floating World: Censorship and Japanese Prints." Through 3/15/92: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kirili: Grand Lobby Installation." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5/92: "Sigmar Polke."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31/92: "Brice Marden—Cold Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 1/12/92: "Nicolas Lancret."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past." 11/21–1/26/92: "From Expressionism to Resistance, Art in Germany 1909–1936: The Marvin and Janet Fishman Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15/92: "The Spanish Guitar." Through 1/5/92: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 12/1: "19th-Century European Photographs: Recent Acquisitions." Through 12/1: "Alphabets." Through 12/1: "French 19th-Century Drawings Recently Acquired." Through 12/10: "American Watercolors from The Metropolitan Museum of Art." 11/22–2/23: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16/92: "Stuart Davis, American Painter." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 *Lincoln Square* (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 12/3: "The Graphic Designs of Herbert Matter." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/15/92: "Selections from the Drawings Collection." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/7/92: "Dislocations." Through 1/7/92: "New Photography 7." 11/26–3/24/92: "Richard Serra: Afangar Icelandic Series." 11/26–3/24/92: "For 25 Years: Gemini G.E.L."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours *(reservations required).* $4; *students and seniors* $2 Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23/92: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 1/5/92: "Season's Greetings." 11/20–5/17/92: "Remember the Children: Daniel's Story."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5/92: "While They Fought: The Home Front in New York City." Through 1/26/92: "Imagining the New World: Columbian Iconography."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books." Through 2/22/92: "King Arthur: Looking at the Legend." Through 3/7/92: "Edna St. Vincent Millay." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 11/30: "Fluchtpunkt Zurich (Zurich: The Fugitive's Haven)." Through 1/4/92: "The Theaters of Lucille Lortel." Through 2/17/92: "Carl Michel: Design for the Ballet."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour *on the half hour from 11:30 to 3:30, and returns on the* hour for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 12/29: "Fragile Ecologies: Artists' Interpretations and Solutions." Through 12/20: "Kenny Scharf's Closet No. 9." Through 2/2/92: "Mel Chin: Viewpoints."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 2/2/92: "Celebrating Calder." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 12/8: "Scott Burton: The Last Tableau." 11/22–3/1/92: "Alexis Smith." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon-.–Fri. 11 a.m.–6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/20 at 10 a.m.: "Latin American Paintings, Drawings, and Sculpture." On view from 11/16. 11/25 at 10 a.m.: "Chinese Paintings and Calligraphy from the Ellen B. Elliott Collection." On view from 11/22.

DOYLE—175 E. 87th St. (427-2730). 11/20 at 10 a.m.: "Americana." On view from 11/16.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/20 at 10:15 a.m.: "Kuhn Tribal Art Collection." On view from 11/16. 11/20 at 2: "Tribal Art." On view from 11/16. 11/21 at 10:15 a.m. and 2: "Coins." On view from 11/16. 11/22 at 10:15 a.m. and 2: "Arcade Art Deco." On view from 11/16. 11/23 at 10:15 a.m. and 2: "Art Nouveau & Art Deco." On view from 11/16. 11/25 at 2: "Chinese Paintings." On view from 11/21. 11/26 at 10:15 a.m. and 2: "Chinese Works of Art." On view from 11/21. 11/26 at 10:15 a.m. and 2: "American Indian Art." On view from 11/22.

SWANN—104 E. 25th St. (254-4710). 11/21 at 1: "Works of Art on Paper." On view from 11/19.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 20

MOSCOW VIRTUOSI, Vladimir Spivakov conductor and violinist. Mozart's Symphony No. 24 in B-flat, K. 182; Bach's Orchestral Suite No. 3 in D, BWV 1068; Haydn's Symphony No. 94 in G, "Surprise"; Schnittke's Sonata for Violin and Orchestra. Carnegie Hall at 8. $10–$40.

GUARNERI STRING QUARTET with **BENITA VALENTE,** soprano. Mozart's Quartet in C, K. 465; Schoenberg's Quartet No. 2; Tchaikovsky's Quartet in D, Op. 11. Alice Tully Hall at 8. $25.

NEW YORK PRO ARTE CHAMBER ORCHESTRA, Raffael Adler conductor. N.Y. premiere of Joseph Leniado-Chira's *The Legend of Kineret,* with narration based on an Arab legend; also, works by Mozart, Grieg, Mendelssohn. Weill Recital Hall at 8. $15, $20.

MUSIC TODAY ENSEMBLE, Richard Fletcher conductor (debut); with pianist Anthony de Mare. N.Y. premiere of works by Martinu, Michael Torke. Merkin Concert Hall at 8. $12. Pre-concert lecture with Fletcher and Torke at 7.

LOS ANGELES PIANO QUARTET—Works by Beethoven, Brahms, Harbison. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. $14.

GILBERT & SULLIVAN SOCIETY OF NEW YORK, Daniel Kravetz musical director. Concert version of Sullivan's one-act operetta *Cox and Box;* other works. CAMI Hall, 165 W. 57th St. (722-1285), at 8. Free.

JULIE WILSON, vocalist; with pianist William Roy. Songs of Noel Coward and Cole Porter. Kaufman Theater, 534 W. 42nd St. (279-4200). Through 12/31: Mon., Wed–Fri. at 8; Sat. at 5 and 8; Sun. at 3. $25.

KENNY LOGGINS, pop vocalist. Town Hall at 8. $25.

VICTOR MONGE, flamenco guitarist. Uris Auditorium, Metropolitan Museum of Art, at 7. $15.

HUNTER SYMPHONY, Clayton Westerman conductor. Works by Mendelssohn, Schumann. Hunter College Auditorium, 69th St. between Park and Lexington Aves. (772-4448), at 7. $10.

MELODIOUS ACCORD, Alice Parker conductor. A "sing" including choral works by Bach, and songs of Thanksgiving. Central Presbyterian Church, Park Ave. and 64th St., at 7:30. $5 (includes sheet music).

JUILLIARD CONCERTS IN THE GARDEN—Pianist Matthew Herskowitz. Works by Mozart, Chopin, Liszt, Schumann, Prokofiev. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

PETER BASQUIN, pianist. Schumann's *Kreisleriana,* Op. 16; Brahms's *Fantasias,* Op. 116. Proshansky Auditorium, City University Graduate Center, 33 W. 42nd St. (642-2641), at 6. Free.

JAZZ AT MIDDAY—Pianist Derek Smith. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

WYNNE MILLER, mezzo-soprano. Federal Hall, 26 Wall St. (866-2086), at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

LES ARTS FLORISSANTS, William Christie conductor. Baroque vocal and instrumental ensemble. Marc-Antoine Charpentier's *Assumpta est Maria, Te Deum,* and *Psalums David "Laetatus sum."* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4129), at 8. $10–$25.

CHEE-YUN, violinist; with pianist Charles Wadsworth. Works by Stravinsky, Debussy, Franck. Brooklyn Conservatory of Music, Seventh Ave. and Lincoln Place (718-622-3300), at 8. $10.

Thursday, November 21

NEW YORK PHILHARMONIC, Charles Dutoit conductor. Mozart's Symphony No. 14; Tchaikovsky's Violin Concerto, with soloist Midori; Bartok's *The Miraculous Mandarin* (complete); Ravel's *Daphnis and Chloe,* Suite No. 2. Avery Fisher Hall at 8. Sold out. Note (Thur. only): Pre-concert Mozart recital by student ensemble from the University of Minnesota, at 7.

OPERA ORCHESTRA OF NEW YORK, Eve Queler conductor, with **GABRIELA BENACKOVA,** soprano. Arias from operas including *Tannhauser, Eugene Onegin,* and *Rusalka.* Carnegie Hall at 8. $15–$60.

NEW RENAISSANCE CHAMBER ARTISTS—With guest composers Peter Roebles, Hilary Tann, David Noon, David Amram. Works by Bartok, Crumb, Harrison, Noon, Louie, Roebles (world premiere), Tann. Weill Recital Hall at 8. $12.

MASSES-IN-CONCERT—The University of Minnesota Symphony Orchestra and Chorus, Murry Sidlin conductor. All-Mozart program, including "Regina coeli," K. 127; Missa brevis in B-flat, K. 275. Alice Tully Hall at 8. $10–$15.

THE FINE ART OF JAZZ—Pianists George Shearing, Dick Hyman, Dorothy Donegan. To benefit the Jazz Musicians Emergency Fund. Town Hall at 7:30. $25; $150 includes concert, supper-reception, art auction.

PADEREWSKI CENTENNIAL CELEBRATION—Pianist and music historian Voytek Matushevski performs works by Paderewski, and gives a lecture. Steinway Hall, 109 W. 57th St. (246-1100), at 6:30. Free; reservations.

THE HILLIARD ENSEMBLE, early-music vocal ensemble. Works by Dufay, Ockeghem, Frye, Hayne, Bedyngham. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $20, $25.

DAVID HOLZMAN, pianist. Works of Donald Martino. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. $5.

MOSCOW GREAT SYNAGOGUE CHOIR—Liturgical, Yiddish, and Jewish folk music. Fifth Avenue Synagogue, 5 E. 62nd St. (960-5359), at 8. Free.

ANDREW DE MASI, clavichordist. Contemporary works. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

KITTY BRAZELTON—With her chamber-opera group Bog Life. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

MICHAEL ROBINSON—Performing his own works for computer-controlled synthesizers. St. Peter's Church, Lexington Ave. and 54th St. (249-3419), at 7. $5.

N.Y.-BUENOS AIRES CONNECTION—Tango music. Great Hall, Cooper Union, Third Avenue and 7th St. (691-9510), at 8. $7.

ST. LAWRENCE STRING QUARTET—Music of Haydn, Debussy. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

NATSUKO UEMURA, harpsichordist. Lincoln Center Library at 1. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, violist Paul Coletti, cellist Warren Lash, pianist Staffan Scheja. Beethoven's String Trio in G No. 1, Op. 9; Brahms's Piano Quartet in G Minor, Op. 25. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, November 22

DMITRI ALEXEEV, pianist. Works by Prokofiev, Chopin. Metropolitan Museum of Art at 8. $15.

NEW YORK PHILHARMONIC—See 11/21. Sold out.

SWEET HONEY IN THE ROCK—The five-woman a capell group performs gospel, folk, reggae, blues, rap, soul Carnegie Hall at 8. $15–$26.

JUILLIARD CHAMBER MUSIC CONCERT—Students perform works by Debussy, Faure, Schumann, Schubert. Alice Tully Hall at 8. Free; tickets required.

MICHAEL BOLTON, pop/soul vocalist. The Paramount a 8. $35.

AN EVENING OF RHTYHM & BLUES AND DOO-WOP—Freddie Scott, Arlene Smith and the Chantels, Vito an the Salutations, Bobbie Walker. Symphony Space at and 9:30. $25.

ANONYMOUS 4, early-music vocal quartet. With seve guest singers, to re-create a Renaissance chapel choir "Arrigo Tedesco: Heinrich Issac in Germany 1496–1590." St. Michael's Church, Amsterdam Ave and 99th St. (781-7737), at 8. $10.

MANHATTAN CHAMBER SINFONIA, Glenn Cortese conductor. Manhattan School of Music, Broadway an 122nd St. (749-2802, ext. 544), at 8. Free.

ORRA ENSEMBLE, Russell Currie artistic director. "A evening of unusual chamber music." Works by Currie, Schubert, Barsom, Kodaly. Greenwich Hous Music School, 46 Barrow St. (242-4770), at 8. $12.

MICHELLE KINNEY, cellist; with ensemble and electronics. Roulette, 228 W. Broadway, at White St. (219 8242), at 9. $7.

EDDY NAVIA and **ENRIQUE CORIA**—Bolivian charang and guitar music. Rockefeller Wing, Metropolita Museum of Art (879-5500, ext. 4026), at 6. Free wit museum admission.

EXPLORATIONS IN JAZZ—Bassist Ben Allison, pianis Frank Kimbrough, drummer Jeff Williams. Thir Street Music School, 235 E. 11th St. (777-3240), a 7:30. Free.

RS NOVA MUSIC SOCIETY—Chinese folk songs. Taipei Theater, 1221 Avenue of the Americas, Concourse Level 2 (373-1850), at 7:30. $6.

VENDELL CUMBERLAND, vocalist. Lincoln Center Library at 3. Free.

RONX ARTS ENSEMBLE ORCHESTRA, Pabo Zinger conductor. Works by Rafael Hernandez. Lehman Center, 250 Bedford Park Blvd., at Goulden Ave., Bronx. Free; tickets required (518-6666).

Saturday, November 23

SLO PHILHARMONIC, Mariss Jansons conductor; with violinist Frank Peter Zimmermann. Mendelssohn's Violin Concerto in E Minor, Op. 64; Shostakovich's Symphony No. 7 in C, Op. 60, "Leningrad." Carnegie Hall at 8. $24.

HILHARMONIA VIRTUOSI, Richard Kapp music director; with pianist Anton Nel. All-Mozart program. Metropolitan Museum of Art at 7. $15.

EW YORK PHILHARMONIC—See 11/21. Sold out.

SEPH KALICHSTEIN, pianist. Works by Brahms and Schumann, including the performer's transcriptions of four Schumann works for the pedal piano. 92nd St. Y at 8. $25.

ICHAEL BOLTON—The Paramount at 8. $35.

ONCERT OF REMEMBRANCE—Annual concert in honor of Holocaust victims. The Brooklyn Philharmonic, Lukas Foss conductor. U.S. premieres of works by Erwin Schulhoff, Samuel Adler, Ronald Senator. Also, Bach's *St. Matthew Passion,* with the Canticum Novum Singers. Cathedral of St. John the Divine, Amsterdam Ave. and 114th St. (662-2133), at 8. Free.

ONTINUUM—With pianists Cheryl Seltzer and Joel Sachs, violinist Mark Steinberg. The complete solo and chamber works of composer Conlon Nancarrow, including the world premiere of Trio for Oboe, Bassoon, Piano. Alice Tully Hall at 8. $10, $12.

USIC OF ARMENIA, THE MIDDLE EAST, AND SPAIN—With George Mgrdichian playing the oud, a fretless lute; and guitarist Dennis Koster. Works of Falla, Sabicas, Khachaturian, Mgrdichian (world premiere). Merkin Concert Hall at 8. $15.

UM HEE KIM, pianist. Works by Mozart, Beethoven, Liszt. Weill Recital Hall at 8:30. $10, $15.

CANTORI DI NEW YORK, chamber chorus. Works by Rorem, Bartok, Brahms, Monteverdi, Elgar. Rutgers Presbyterian Church, Broadway and 73rd St. (718-636-4132), at 8. $10.

USIC IN THE LIFE OF GREECE—With folkloric singer Chronis Aidonidis, Orpheus Chorus, and Orpheus Dance Group. Great Hall, Cooper Union, Third Ave. and 7th St. (718-745-5064), at 7:30. $15.

NCENT CHANCEY, French-horn player. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

SAAN KALI FASTEAU, multi-instrumentalist. Original music for trio including bassist Vattel Cherry, drummer Newman Baker. InHouse, 474 Greenwich St. (below Canal), 5th Fl. (925-8534), at 8:30. $8.

VID SHEA, composer/turntable artist. *Shock Corridor,* other works. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $10.

S NOVA MUSIC SOCIETY—See 11/22.

ENA BRYNNER, soprano/**ARLENE SHRUT,** pianist. French, Russian songs. Nicholas Roerich Museum, Riverside Drive and 107th St. (864-7752), at 5. Free.

NOISSEUR CHAMBER ENSEMBLE—Members of the New York Philharmonic. All-Mozart program featuring music for piano and strings. Lincoln Center Library at 2:30. Free.

Sunday, November 24

ICIA de LARROCHA, pianist. By Mozart: Sonata in G, K. 283; Sonata in C, K. 330; Schubert's Sonata in B-flat, Op. Posth. Avery Fisher Hall at 3. $14–$28.

W YORK YOUTH SYMPHONY—Samuel Wong conductor; with pianist Andre Watts. Phan's *Immortal Fragments* (world premiere); Beethoven's Concerto No. 5 for Piano and Orchestra, "Emperor"; Nielsen's Symphony No. 4, "The Inextinguishable." Carnegie Hall at 3. Free.

W YORK PHILHARMONIC ENSEMBLES—Works by Haydn, Castelnuovo/Tedesco, Schubert. Merkin Concert Hall at 3. $10.

HANOVER BAND, Roy Goodman conductor. By Mozart: Overture to *La Clemenza di Tito;* Concerto in A for Clarinet, K. 622; by Beethoven: Romance for Violin and Orchestra in F; Symphony No. 8 in F, Op. 93. Alice Tully Hall at 3. $25.

RINAT NATIONAL CHOIR OF ISRAEL, Stanley Sperber conductor. Bernstein's *Almighty Father;* Bizet's *La Valse;* others. Merkin Concert Hall at 7. $15.

LES ARTS FLORISSANTS, William Christie conductor and harpsichordist. With sopranos Veronique Gens, Noemi Rime. Music of Monteverdi, Frescobaldi, Cesti, Purcell. Metropolitan Museum of Art at 8. $20.

THE MUSIC PROJECT—With pianist Artur Balsam. Works by Schumann, Villa-Lobos, Haydn, Mozart. New York Society for Ethical Culture, 2 W. 64th St. (222-9190), at 5:30. $10.

SAINT ANDREW CHORALE AND ORCHESTRA, John Weaver conductor. Three masses by Mozart. Madison Avenue Church, Madison Ave. and 73rd St. (288-8920), at 4. $8.

RALPH DORSEY TRIO—Tribute to Andy Razaf's *Hot Chocolates;* with pianist Bross Townsend, bassist Jimmy Lewis, others. Saint Peter's Church, Lexington Ave. and 54th St. (964-8411), at 7:30. $10.

COLLEGIUM ANTIQUUM, Mary Jane Newman conductor. Scarlatti's *Missa Sancta Cecilia.* St. Paul's Chapel, Broadway and Fulton St. (602-0873), at 4. $10.

NEW YORK FESTIVAL OF SONG—"Spanish Love Songs"; with mezzo-soprano Lorraine Hunt, baritone Christopher Trakas. Works by Granados, Turina, Obradors, Luna, Faure, others. Greenwich House Music School, 46 Barrow St. (242-4770), at 5. $15.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice conductor. Works by Byrd, Bach, Britten. German Church, 315 W. 22nd St. (718-387-2803), at 3. $10.

"BERLIN KABARETT" (N.Y. premiere)—Featuring Jonathan Goldberg, Ted Kazanoff, Mimi Huntington, others. Music of Weill, Brecht, Tucholsky, others. The Jewish Museum at the New-York Historical Society, CPW and 77th St. (399-3357), at 2. $8.

VESPERS CONCERT—Featuring combined choirs of Broadway United Church and Trinity Church. Vivaldi's *Gloria;* Mozart's *Ave Verum Corpus;* others. Trinity Evangelical Church, Amsterdam Ave. and 100th St. (222-7045), at 5. $8.50.

CHORAULOS—English madrigals, catches, fantasias of the fourteenth through seventeenth centuries. St. Peter's Church, 346 W. 20th St. (691-6263), at 4. $6.

JAZZ MINISTRY—Connie Cobbs Trio. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5. Free.

BRICK CHURCH CHOIR, David A. Weadon conductor. Mendelssohn's oratorio *Elijah.* Brick Church, Park Ave. and 91st St. (289-4400), at 5. Free.

ARTARIA QUARTET—With clarinetist Michael Webster. Works by Haydn, Reger, Dohnanyi. New School Auditorium, 66 W. 12th St. (229-5689), at 2. $5.

THOMAS TURNER, pianist. Works by Liszt, Mozart, Schubert, Tajcevic. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 2. Free.

ANDREW VOIGT/ED HERRMANN—Music for saxophones and electronics. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

BARGEMUSIC—See 11/21. Today at 4. $18.

ROMAN MEKINULOV, cellist/**ALEXANDER MEKINULOV,** pianist; with vocalists Yakov Yavno and Zoya Amen. Israeli and Eastern European Jewish folk music, Yiddish songs. Forest Hills High School Theater, 67-01 110th St., Queens (718-268-5011), at 3. $15.

Monday, November 25

NEAL RAMSAY, saxophonist/**ANN NEWTON,** pianist. With the Meridien String Quartet. Leon Stein's Quintet for Saxophone and String Quartet; Kenton Coe's *Music for James Agee* (world premiere); Milhaud's *Scaramouche Suite;* Gershwin/Ramsay's Three Preludes. Weill Recital Hall at 8. $15.

DA CAPO CHAMBER PLAYERS—With guest artists: violinist Eric Wyrick, violist Ira Weller, clarinetist William Blount. Maw's Quartet for Flute and Strings; Jeffrey Mumford's Quintet (world premiere); works by Shostakovich, Mozart. Merkin Concert Hall at 8. $12. Free pre-concert conversation with Maw at 7:15.

ARS NOVA MUSIC SOCIETY—See 11/22.

DINING&DANCING
NIGHTLY
SWING FEVER ORCHESTRA
MONDAY + TUESDAY AT 8 PM
Tuesday Dance Contest $100 Prize
JAZZ & BLUES
WEDNESDAY AT 8 PM
AN EVENING OF LA CAGE
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STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION (required by 39 U.S.C. 3685) for September 1991, of NEW YORK MAGAZINE, published weekly (50 issues per year) at 755 Second Avenue, New York, New York 10017-5998 and having headquarters and general business offices at 755 Second Avenue, New York, New York 10017-5998 (County of New York).

The names and addresses of publisher, editor, and managing editor are: publisher, Janice Grossman, NEW YORK MAGAZINE, 755 Second Avenue, New York, New York 10017-5998; editor, Edward Kosner, NEW YORK MAGAZINE, 755 Second Avenue, New York, New York 10017-5998; managing editor, Laurie Jones, NEW YORK MAGAZINE, 755 Second Avenue, New York, New York, 10017-5998.

NEW YORK MAGAZINE is published by K-III Magazine Corporation.

The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bond, mortgages, or other securities are: K-III Holdings Corporation 3.

The average number of copies each issue during preceding twelve months are: (A) Total number of copies printed (net press run), 496,058. (B) Paid circulation: 1. Sales through dealers and carriers, street vendors, and counter sales, 33,217. 2. Mail subscriptions, 406,665. (C) Total paid circulation, 439,882. (D) Free distribution by mail, carrier, or other means, samples, complimentary, and other free copies, 7,307. (E) Total distribution, 447,189. (F) Copies not distributed: 1. Office use, left over, unaccounted, spoiled after printing, 5,624. 2. Returns from news agents, 43,245. (G) Total, 496,058. Actual number of copies of single issue published nearest to filing date are: (A) Total number of copies printed (net press run), 517,391. (B) Paid circulation: 1. Sales through dealers and carriers, street vendors, and counter sales, 31,000. 2. Mail subscriptions, 429,081. (C) Total paid circulation, 460,081. (D) Free distribution by mail, carrier, or other means, samples, complimentary, and other free copies, 7,738. (E) Total distribution, 467,819. (F) Copies not distributed: 1. Office use, left over, unaccounted, spoiled after printing, 5,167. 2. Returns from news agents, 44,405. (G) Total, 517,391.

I certify that the statements made by me above are correct and complete.

Edward Kosner
President and Editor

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MUSIC & DANCE

FRITZ HAUSER, drummer. Solo pieces. Swiss Institute, 35 W. 67th St. (496–1759), at 6:30. Free.

MANHATTAN TRIO—Chamber music pieces. Mark Goodson Theater, 2 Columbus Circle (841–4117), at 12:30. Free.

RUTH WATERMAN, violinist/**DIANE WALSH,** pianist. Sonatas of Grieg and Beethoven. St. Paul's Chapel, Broadway and Fulton St. (602–0747), at noon. $2.

Tuesday, November 26

RICKIE LEE JONES, pop vocalist. Carnegie Hall at 8. $22.50, $25.

GILBERT KALISH, pianist; with the **ST. CECILIA CHAMBER ORCHESTRA,** Newell Jenkins conductor (N.Y. debut). Works by Mozart, Haydn. Merkin Concert Hall at 8. $10.

NEW YORK PHILHARMONIC—See 11/21. Tonight at 7:30. Sold out.

JITRO GIRL'S CHOIR (N.Y. debut), Jiri Skopal conductor. Pergolesi's *Stabat Mater;* Dvorak's *Moravian Duets;* others. Merkin Concert Hall at 2. $8.

AMERICAN ACADEMY IN ROME—Concert to meet Academy composers. Works performed by Juilliard students. Paul Recital Hall, Broadway and 65th St. (517–4200), at 8. $10.

AEQUALIS CHAMBER ENSEMBLE—Marjorie Merryman's *Bending the Light;* Chinary Ung's *Spiral;* others. Miller Theatre, Columbia University, Broadway and 116th St. (854–7799), at 8. $5.

NATIONAL ASSOCIATION OF COMPOSERS—Featuring guest composer Donald Martino. Performance of new music. New School Auditorium, 66 W. 12th St. (741–5667), at 8. $4.

ARS NOVA MUSIC SOCIETY—See 11/22.

TRIO BASILEA—Works by Juerg Frey, Schubert. Swiss Institute, 35 W. 67th St. (496–1759), at 6:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 11/18 at 8: Verdi's *La Traviata,* John Fiore conducting; Studer, Farina, Pons, Bybee, Vaughn, Laciura, Fiorito. 11/19 at 8: Donizetti's *L'Elisir d'Amore,* Panni conducting; Battle, Kraus, Oswald, Dara, Uecker. 11/20 at 8: Verdi's *Aida,* Saccani conducting; Millo, Zajick, Bartolini, Noble, Salminen, Cook. 11/21 at 8: Mozart's *Cosi fan tutte,* Hager conducting; Vaness, Ziegler, Upshaw, Lopardo, Cowan, Capecchi.11/22 at 8: *La Traviata;* same as 11/18. 11/23 at 1:30: *Aida;* same as 11/20. 11/23 at 8: *L'Elisir d'Amore;* same as 11/19 except Pons for Oswald. 11/25 at 8: *Cosi fan tutte,* Hager conducting; Vaness, Bunnell, Hong, Lopardo, Cowan, Feller. 11/26 at 8: *La Traviata;* same as 11/18 except Capecchi for Fiorito.

Salzburg Marionette Theater

ALICE TULLY HALL—11/25–12/1. Tickets: $25. Full-length productions of four Mozart operas. 11/25 at 8: *The Marriage of Figaro*. 11/26 at 8: *Don Giovanni*.

Other

AMATO OPERA HOUSE—Through 11/24: *Carmen,* by Bizet. Anthony Amato, artistic director. 319 Bowery (228–8200). 11/15–16 at 7:30; 11/23 at 7:30; 11/24 at 2:30. $15.

VILLAGE LIGHT OPERA GROUP—Gilbert and Sullivan's *Patience,* Ronald W. Noll conducting. Haft Auditorium, Fashion Institute of Technology, 227 W. 27th St. (243–6281). 11/21 at 2 and 8; 11/22–11/23 at 8; 11/24 at 2. $10–$22.

REGINA OPERA COMPANY—Puccini's *Madama Butterfly,* Gregory Ortega conducting. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718–232–3555). 11/23 at 8; 11/24 at 4. $10.

ITALIAN ENCYCLOPEDIA INSTITUTE—Menotti's *The Consul*, Elizabeth Hastings conducting. New-York Historical Society, CPW and 77th St. (818–0515). 11/22 at 8. $15.

THE MASQUE CONSORT—Mozart's *Bastien and Bastienne,* Mark McKillip conducting; with hand puppets. Church of St. Jean Baptiste, Lexington and 76th St. (288–5082). 11/23 at 8. $12.

NEW YORK OPERA FORUM—Mozart's *Don Giovanni*. Donnell Library Center, 20 W. 53rd St. 11/22 at 1:30. Free.

DANCE

New York City Ballet

NEW YORK STATE THEATER—11/20–2/23. Tickets: $8–$52. 11/20 at 8: *Episodes; Poulenc Sonata; Interplay, Western Symphony*. 11/21 at 8: *Raymonda Variations; Tarantella;* premiere of Peter Martins's *New Ballet No. 1,* set to the music of Bach; *Western Symphony*. 11/22 at 8: *Episodes; Valse Triste; Ash; In G Major*. 11/23 at 2: *Raymonda Variations; Sonatas & Interludes; Walpurgisnacht Ballet; In G Major*. 11/23 at 8: *Raymonda Variations; Poulenc Sonata; Interplay; Episodes*. 11/24 at 1: *Walpurgisnacht Ballet; New Ballet No. 1; Tchaikovsky Pas de Deux; Western Symphony*. 11/24 at 7: *Interplay; Romeo & Juliet; Valse-Fantaisie; Who Cares?* 11/26 at 8: *Episodes; Romeo & Juliet; New Ballet No. 1; Who Cares?*

Joffrey Ballet

CITY CENTER THEATER—Through 12/1. Tickets: $10–$45. The fifth annual presentation of Robert Joffrey's production of *The Nutcracker*. 11/19–11/22 a 7:30; 11/23 at 2 and 7:30; 11/24 at 2; 11/26 at 7:30.

Jennifer Muller/The Works

JOYCE THEATER—11/19–12/1. Tickets: $25. 11/19 at 8 *arm in arm in arm . . .* (N.Y. premiere); *Glass House* (world premiere); *City*. 11/20 at 7:30: Benefit Evening: general tickets available; call 691–3803 for benefit tickets. 11/21 at 8: *Refracted Light; Woman With Visitors at 3 AM* (N.Y. premiere); *RIGHTeous Abou Passing (on the LEFT)*. 11/22 at 8: *Lovers; Regard* (world premiere); *Flight School* (world premiere) *RIGHTeous About Passing (on the LEFT)*. 11/23 at 8 same as 11/21. 11/24 at 2: same as 11/19. 11/24 at 7:30 same as 11/22. 11/26 at 8: same as 11/21.

Urban Bush Women

BAM OPERA HOUSE—N.Y. premiere of *Praise Hous* choreography by Jawole Willa Jo Zollar. 11/23 at 11/24 at 3. BAM Opera House, 30 Lafayette Ave. Brooklyn (718–636–4100). $12–$25.

Other

BILL YOUNG AND DANCERS—N.Y. premiere of *Stor windows* and *Joust;* music by Mio Morales and Micha Pugliese. St. Mark's Church, Second Ave. and 10t St. (529–2318). 11/21–11/24 at 8:30. $10.

FRESH TRACKS—Presented by Dance Theater Work shop; works by "provocative emerging and no mainstream choreographers." Bessie Schonberg Th ater, 219 W. 19th St. (924–0077). 11/25 at 8. $12.

HOTFOOT—Tapdance performance by Rod Ferrone a Joe Orrach. Alice's Fourth Floor, 432 W. 42nd S (967–0400). 11/22–11/23 at 10. $8.

JAMES SEWELL DANCE—Four new ballets by Sewel David Howard Dance Center, 211 W. 61st St. (22 5355). 11/23 at 8, 11/24 at 7. $10.

JANAKI PATRIK—With the Kathak Ensemble. India dances. Great Hall, Cooper Union, Third Ave. an 7th St. (673–1282). 11/22 at 8. $8.

MEG STUART—With Francisco Camacho and Carlo Lagido; performance of Stuart's *Disfigure Study*. T Kitchen, 512 W. 19th St. (255-5793). 11/20–11/21 8:30; $10. 11/22 at 8:30; $12.

THE RHYTHM TECHNICIANS—Performance of rap, poe ry, and dance. P.S. 122, First Ave. and 9th St. (47 5288). 11/21–11/24, 11/29–11/30 at 9; 11/30 at 3. $1

THE SALON PROJECT—Works by Catlin Cobb, Mar jeanne Liederbach, Karen Pearlman and Richard A len, Muna Tseng. Dia Center for the Arts, 155 Me cer St. (925–0991). 11/21–11/22 at 8:30. $10.

VICTORIA MARKS—Premiere of Marks's *This Way I* music by Doug Wieselman. Bessie Shonberg Th ater, 219 W. 19th St. (924–0077). 11/20–11/23 at 11/24 at 3. $12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food nd labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) harge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—sk managers for information.

MANHATTAN

Lower New York

LISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E) AE, CB, DC, MC, V.**

MICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M) AE, DC, MC, V.**

NGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

OULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

APSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC, MC, V.**

UANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M) AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CAFE MELVILLE—110 Barrow St., at Washington St. (924-0110). Casual. International. Spcls: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.–Sun. noon–3. Afternoon tea Tue.–Sun. 3–5:30. D Tue.–Sun. 5:30–1 a.m. Closed Mon. **(M)** **AE, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: ravioli de St. Jacques, snapper au beurre gingandre, persillade de carre au thym frais d'agneau. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4 Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat to midnight. Complete D 5–10. Music Mon.–Thu 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon **(M)** **AE, CB, DC, MC, TM, V**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800) Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

LFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

MBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

RIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

HE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

RASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

HEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

UCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

RAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

½ RESTAURANT—208 E. 52nd St. (759-7373). Casual. Southern Italian. Spcls: antipasto salad, pasta aurora with sundried tomatoes, breast of chicken Positano, (all dishes served family style). L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–10. Private parties for 25. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

UR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.—Sat. to 11. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

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SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chiliquiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, TM, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:3 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight **(E)** **AE, CB, DC, MC, V**

MAURICE—119 W. 56th St., in the Parker Meridie (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage grilled scallops on asparagus kebabs, honey glaze loin of pork with vegetables. Res. sug. L Mon.–Fri noon–2:30. D daily 5:30–10:30. Pre-theater 5:30–6:30. **(M)** **AE, CB, DC, MC, V**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine wit Norwegian salmon, Mexican bay scallops on bab greens, Griggstown quail with sweetcorn, dry-age prime steak frites. Res. sug. L Mon.–Fri. noon–2. B Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., a 56th St. (765-5108). Casual. French. Spcls: couscou royale, cassoulet chez Nicole, Dover sole. Res. sug. daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sur noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V**

PALIO—151 W. 51st St. 245-4850). Formal. Norther Italian contemporary. Spcls: beef carpaccio, lobste Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:3 D Mon.–Sat. 5:30–11. Private parties for 8–4 Closed Sun. **(E)** **AE, CB, DC, MC, TM, V**

PATSY'S—236 W. 56th St. (247-3491/3492). Casua Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:3 **(M)** **AE, CB, DC, MC, V**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mod de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V**

RAINBOW ROOM—GE Building, 30 Rockefeller P (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison wit pecan wild rice and sauce poivrade. Res. nec. Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sur 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:3

a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

KBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

RIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

AWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

ELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, TM, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

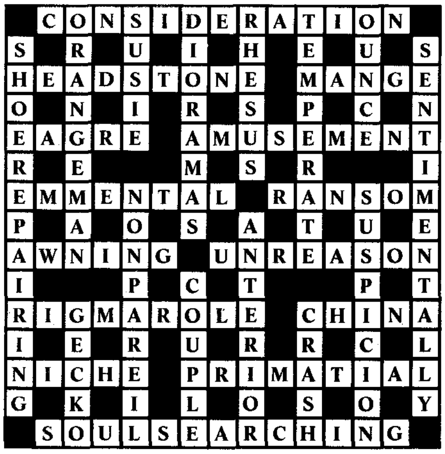
MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

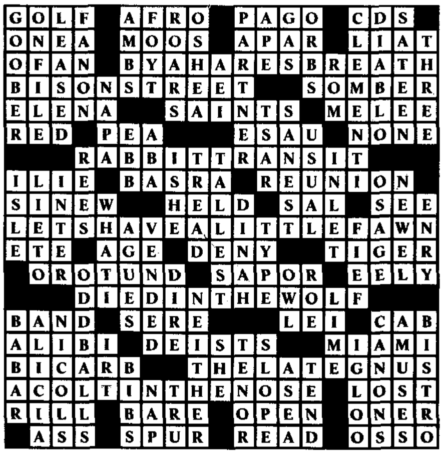
PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L

SOLUTIONS TO LAST WEEK'S PUZZLES





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RESTAURANTS

Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, TM, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, TM, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons o veal with morels and sweet onion mousse, strawberr dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.-Sat. 6–10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852 5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L dail 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:3 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC**

MONTE'S VENETIAN ROOM—451 Carroll St., bet Third Ave. and Nevins St. (718-624-8984). Dres opt. Italian. Spcls: baked jumbo shrimp alla Monte chicken scarpariello, frutti di mare fresca, homemad Italian cheesecake. Res. sug. Open Sun.–Thu. 1 a.m.–11, Fri.–Sat. to midnight. Free valet parking o premises. **(M)** **AE, CB, DC, MC, V**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacke required. American. Spcls: sauteed foie gras wit pumpkin seeds and pear, rack of lamb in a chestnu meal crust, salmon seared with ginger and cracke pepper, Valrhona Brooklyn Bridge with assorted ic creams and sorbets. Res. nec. L Mon.–Fr noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. I nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V**

TRATTORIA FOFFE—155 Montague St. (718-625-2558 Casual. Italian. Spcls: fruitta di mare, pollo alla sca pariello, broiled salmon with a puree of arugola an tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon. Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, TM,**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island Cit (718-706-0033). Casual. Classic French-provencal Spcls: le jarret de veau, rouget au basilic, supreme volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pi nist Fri.–Sat from 8–10. **(M–E)** **AE, CB, DC, MC,**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave Jackson Heights (718-899-2555). Casual. Italia Spcls: veal rollatini, spaghetti carbonara, chicken Va dostana. Res. sug. Open Mon.–Thu. noon–10:3 Fri. to 11, Sat. 4–11. Complete D. Closed Su **(I).** **AE, DC, TM,**

VILLA SECONDO—184-22 Horace Harding Expy Fresh Meadows (718-762-7355). Casual. Northe Italian. Res. sug. L and D Tue.–Fri. noon–11, Sa 4–midnight, Sun. 2–11. Complete L. Closed Mo **(I–M)** **AE, DC, MC,**

WATER'S EDGE—44th Drive at the East River (71 482-0033). Dress opt. Contemporary America Spcls: grilled shrimp with caramelized corn a charred tomato, corn bisque with lump crabmeat cu tard, grilled sea scallops with swiss chard and fried p lenta, roast freerange baby chicken with couscou preserved lemon, merguez sausage and black oli sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sa 6–11:30. Ent. Tue.–Sat. Private parties for 400. Fr ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC,**

OTHER EVENTS

COMPILED BY GIA KOURLAS

ESTIVALS, FAIRS, AND CIRCUSES—St. Luke's School, 487 Hudson St. between Christopher and Grove Sts., holds its **Annual Christmas Fair** on 11/22, 5–10, and 11/23, noon–5. $2.50; $1 children and seniors (924-5960). . . .**Little Red School House,** 196 Bleecker St. at Sixth Ave., presents a **Holiday Craft Fair** on 11/23, 11 a.m.–5. Free (477-5316). . . .**The Rudolf Steiner School,** 15 E. 79th St., hosts its **Annual Fall Crafts Fair and Festival** on 11/23, 10 a.m.–4. Free (535-2130). . . .**The Studio Elementary School,** 124 W. 95th St., holds a **Holiday Fair** on 11/24, 11 a.m.–6. Free (678-2416). . . .**The 48th Annual Brick Church Fair** is 11/20 (preview, $5), 4–8, 11/21, 11 a.m.–8, and 11/22, 11 a.m.–3. At 62 E. 92nd St. Free (289-4400). . . .**The 1991 NYU Student Video Festival** is 11/21–23 from 6:30 to 10. At Tisch School of the Arts, 721 Broadway, George Barrie Theatre, lower concourse. $1 (998-1795). . . .**Catholic Guardian Society** presents the **Third Annual Brooklyn Tree Trimming Festival,** 11/25–12/9, at 191 Joralemon St. in Brooklyn. Hours: Mon.–Fri., 9 a.m.–5; display is visible from the street 24 hours. An auction on 12/5 at 6:30 ($40) benefits foster children. Free (718-330-0692). . . .**The Eleventh Annual Hanukah Arts Festival and Judaica Crafts Fair** is 11/24, noon–5. Includes an Oscar Brand concert at 1 ($9). Opening reception, a benefit for Ethiopian Jewish immigrants in Israel, is 11/23 at 8 ($10). At 251 W. 100th St. at West End Ave. $4; children $1 (865-0600). . . .**The Holiday Shopping Fair** is 11/25–26, 10 a.m.–9. At Merricat's Castle Nursery School, 315 E. 88th St. Free (831-1322). . . .**The Moscow Circus–Cirk Valentin** and **The Big Apple Circus,** see "Children," pg. 138.

NTIQUE SHOWS—The Manhattan Antiques & Collectibles Triple Pier Expo is 11/23–24 and 11/30–12/1 at Twelfth Ave. between 48th and 55th Sts., piers 88, 90, and 92. Hours: Sat., 9 a.m.–6, and Sun., 11 a.m.–7. $10; children under 16 free (201-384-0010). . . .Sanford Smith's **Sixth Annual Modernism: A Century of Style and Design–1860 to 1960** is at the Seventh Regiment Armory, Park Ave. at 67th St., 11/21–24. Hours: 11/21–22, 11 a.m.–9, 11/23, 11 a.m.–8, and 11/24, 11 a.m.–6. $10; children under 16 free (777-5218). Preview is 11/20, 6–9. $125; reserve (718-638-5000, ext. 326)

ENEFITS—Creative Artists Against AIDS presents two dance concerts at the Theatre of the Riverside Church, Riverside Dr. and 120th St., on 11/23 at 8 and 11/24 at 3. $25–$75; reserve (718-528-0683). . . .**The Amyotrophic Lateral Sclerosis Association** presents a screening of **A Brief History in Time** on 11/21. Cocktails are at 5:30 at Doubles in the Sherry Netherland Hotel, Fifth Ave. at 59th St., followed by the screening at 8 at the Cineplex Odeon Theater, 340 W. 50th St. $25, $125; reserve (697-1248). . . .**The Third Annual Thanksgiving for Art** ice skating party is 11/24, 4–7, at Sky Rink, 33rd St. and Tenth Ave. Proceeds benefit **Doing Art Together,** an organization that provides art education for children, parents, and teachers. $40–$60; reserve (879-5500, ext. 3179). . . .**The Art Deco Society of New York** presents **An Evening of Décodance** on 11/22, 7–10. At the Grolier Club, 29 E. 32nd St. $90; reserve (683-6711). . . .**The Rawlings Gold Glove Award Charity Dinner** is 11/26 at 4. At the Vista Hotel, 3 World Trade Ctr. Benefits the Baseball Assistance Team, the Rawlings Memorial Scholarship Fund, the Starlight Foundation, and the Westchester/Putnam Special Olympics. $500; reserve (874-3165). . . .**The Fourth Annual Alzheimer's Association Benefit** is 11/20 at Laura Belle, 120 W. 43rd St. between Sixth Ave. and Broadway. From 7 to 10. $60, $70 (983-0700). . . .**Protection Productions** presents a benefit for its **AIDS Awareness Film** on 11/21, 9:30–midnight, at the Kiwi Club, 415 E. 91st St. $20 (288-8812).

PERFORMANCES—The Radio City Christmas Spectacular continues through 1/7 at Radio City Music Hall, 1260 Avenue of the Americas. $25–$37; reserve. Purchase tickets at the Music Hall, Mon.–Sat., 10 a.m.–8 and Sun., 11 a.m.–8, or call the Christmas Hotline (307-1000).

LECTURES AND READINGS—The PEN American Center Women's Committee offers a panel discussion, "Thirty Years of Feminism: Literature and Movement," with **Opening the Golden Notebook.** At the YWCA, 610 Lexington Ave., on 11/25 at 8. Free; reception follows (334-1660). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents **Harry Mathews & Marjorie Welish** on 11/20 at 8, Boston's **Dark Room Collective** on 11/22 at 10:30, and the **Yara Arts Group** on 11/25 at 8. $5 (674-0910). . . .**The Poetry Center of the 92nd Street Y,** 1395 Lexington Ave., presents Indian writer **Ved Mehta** on 11/21 ($8) and Russian poet **Andrei Voznesensky** on 11/25 ($10). Both at 8 (415-5440). . . .**The New York Public Library** presents **Saul Friedländer** with **Nazism and the Final Solution: Probing Some Limits of Representation** on 11/26. At 6 in the Celeste Bartos Forum, Fifth Ave. and 42nd St. $5 (930-0571). . . .**John Strausbaugh** and **Herbert Huncke** read selections from **Drug User** on 11/26 at 7. At Tower Books, 383 Lafayette St. Free (228-5100). . . .**La MaMa La Galleria,** 6 E. 1rst St., presents readings by **Brian Mertens** and **Jane Sink** on 11/22 and a reading of **The Translator** by Judy Ge Bauer and directed by Jackie Berger on 11/23. Both at 8. Contributions accepted (505-2476). . . .**Poets House,** 72 Spring St., presents **Beneath a Single Moon: A Panel Discussion on American Buddhist Poetry** on 11/21 at 7. Includes poets Jackson MacLow, Armand Schwerner, and Anne Waldman. $5 (431-7920).

TOURS

URBAN EXPLORATIONS—11/21 from 1 to 4, **New York City Atriums,** including the IBM building, Park Avenue Plaza, and more. . . .11/23 from 1 to 4, **Galleries of SoHo,** a visit to private and public galleries. . . .11/26 from 10 a.m. to 1, **The Art Deco Era,** an exploration of midtown buildings influenced by the "Jazz Age." $15; register (718-721-5254).

LOWER EAST SIDE WALKING TOUR—Author-historian Oscar Israelowitz traces the history of Jewish immigration to New York City. 11/24 at 1:30, meet at the Seward Park corner of Canal and Essex. $15. . . .**Ellis Island Tours,** 11/24 at 10 a.m., meet at the Staten Ferry Terminal near Ray's Pizza. $20 (718-951-7072).

EYE ON ART—11/20, 23 at 11 a.m., "Artistic Nature," a look at art that responds to growing concerns over the environment. $32; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—11/24 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #1." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 11/23 at 1, **Chinatown and Little Italy.** Meet on the corner of Mott Street and the Bowery. . . .11/24 at 1, **Park Ave. from 42nd St. to 57th St. with a tour of Grand Central.** Meet at the southeast corner of Park Ave. and 42nd St. $12; reserve (989-2456).

NEW YORK CITY CULTURAL WALKING TOURS—Alfred Pommer focuses on landmark buildings, architecture, and historic sites. 11/23, 30, 12/7, 14 at 1:30, **Greenwich Village.** Meet at Astor Pl. between Lafayette St., Fourth Ave., and 8th St. . . .11/20, 27 at 1:30, **Lower Manhattan Historic Skyscrapers.** Meet at City Hall Park where Murray St. crosses Broadway. $14 (979-2388).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stops at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours run daily from 9 a.m. to 6. $25 (967-6008). Children under 12 ride free through 12/31.

ADVENTURE ON A SHOESTRING—11/24 at noon, **Upper East Side Historic District.** . . .11/16 at 3, **Gramercy Park.** $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/24 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .11/24 at 1, **The Lower East Side Tenement Museums and the City and Suburban Model Tenements.** A tour of three historic tenements, starting with a slide show at the museum and continuing by bus up to the City and Suburban. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 11/24 at 2, **Intertwined Roots at the Museum of the American Indian,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 11/23 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 11/23, 24 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .11/23 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .11/23, 24 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history.

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the Central Research Library, Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free (930-0501). Also, daily at 12:30 and 2:30, tours of the current Gottesman Hall exhibit. Free (930-0501).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 11/23, Central Park. 11/24, Bronx River Park, Bronx.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 12/8 at 1 vs. Philadelphia. All home games sold out. . . Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/24 at 4 vs. San Diego. Only single seats available.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $16–$45. Next home game: 12/2 at 7:30 vs. Philadelphia. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 11/27 at 7:35 vs. Boston. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 11/20 at 7:35 vs. Washington. 11/22 at 7:35 vs. Hartford.

TENNIS—Virginia Slims Championships. 11/18–20 at 5; 11/21–22 at 6; 11/23 at noon; 11/24 at 12:30. $15–$38. Madison Square Garden (465-6500).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARK

GROWING UP WITH OPERA—Lights, Action, Opera! Learn the secrets behind lighting and production elements as singers transform into characters from *Carmen*, *The Tales of Hoffman*, and *The Magic Flute*. Presented by the Metropolitan Opera Guild; for ages 5–14. 11/23, 24 at 2. Kathryn Bache Miller Theatre, Columbia University, 116th St. and Broadway (769-7022). $16; reserve.*

LITTLE ORCHESTRA SOCIETY—Lolli-Pops Concerts, Dino Anagnost, conductor. **Meet the Maestro.** Pieces include Strauss's "Blue Danube Waltz" and Ravel-Branga's "Bolero." For ages 3–5. 11/23 at 10:15 and 11:30 a.m.; 11/24 at 1:15 and 2:30. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (704-2100). $30; reserve.

THE DEATH AND LIFE OF SHERLOCK HOLMES—A play which comprises several different characters from Arthur Conan Doyle's stories; for ages 8 and up. 11/23, 26 at 8; 11/24 at 2; runs through 12/15. Open Eye Theater, 270 W. 89th St. (769-4143). $10; adults $15.*

MINI PERFORMANCES—A festival of different artists, presented by the Don Quijote Experimental Children's Theatre; for ages 5–13. 11/21, 22 at 10:30 a.m. 250 W. 65th St. (496-8009). $3.*

BASTIEN AND BASTIENNE—Mozart's one-act comic opera about two young lovers aided by a wily magician performed in English with hand puppets; for ages 8 and up. Presented by the Masque Consort, directed by Mark McKillip. 11/23 at 8. The Church of St. Jean Baptiste, 76th St. at Lexington Ave. (288-5082). $6; adults $12.

DINOSAURS—Learn where they came from, what they ate, and how they lived. With 20 life-sized (almost) puppets; for ages 4–10. 11/23 at 11 a.m. and 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St., between Greenwich and West Sts. (618-1980). $7.

FAIRS AND FESTIVALS—Juggling, crafts, games and storytelling are the attractions for the pint-sized at the **11th Annual Chanukah Arts Festival**. Folksinger Oscar Brand gives a family concert at 1. 11/24 from noon to 5. Ansche Chesed, 251 W. 100th St. (865-0600). $1; adults $4; concert $9. . .Neighborhood artists hawk their handmade goods at the **Holiday Craft Fair** at Little Red School House. 11/23 from 11 a.m. to 5. 196 Bleecker St. (477-5316). . .St. Luke's School fair theme is **A Cajun Christmas**, complete with hayrides, horse-drawn carriages, Cajun dinner (on 11/22, call 924-5960 for reservations) and jazz brunch (11/23). 11/22 from 5 to 10; 11/23 from noon to 5. $1; adults $2.50. . .See Native American dances and take a guided tour through the North American trails at the **Bronx Zoo's Dances With Wolves Festival**. 11/24 from 11 a.m. to 4. Call 367-1010 for directions. Ages 2–12 $2; adults $5.75.

WEST END GATE—Princess Priscilla. She's a lady music clown; for ages 2–8. 11/23 at 1. Broadway bet. 113th and 114th Sts. (662-8830). $6; reserve.

STORYBOOK HOUR—Listen to illustrator and author Shomei Yoh read from his books, and eat special Japanese rice cookies and sweet yogurt juice. 11/23 at 2. Cast Iron Gallery, 159 Mercer St. (274-8624). Free.

MOSCOW CIRCUS-CIRK VALENTIN—This eleven-act circus does not use animals: jugglers, clowns, acrobats, and flying ballet artists work to music ranging from jazz to classical; through 1/5. Wed.–Fri. at 8; also Wed. at 2; Sat. at 1 and 8; Sun. at 1 and 5. Gershwin Theatre, 50th St. and Broadway (307-4100). $25–$35.

SLEEPING BEAUTY & THE GREATEST—See sixteen dancers from the student ensemble of the Dance Theatre of Harlem in this classic tale; for ages 4–12. 11/24 at 2. Henry Street Settlement, Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3.

YOU'VE GOT THE BEAT—Doc Roc and Jelly Roll help the shy Iris bring rock and roll back to the kids in Chickenville in this comical musical; for all ages. Sat. and Sun. at 3; through 12/15. Truck and Warehouse Theater, 79 E. 4th St. (222-7008). $4; adults $7; reserve.

BIG APPLE CIRCUS—Celebrate Coney Island's heydey with a classic one-ring circus; through 1/5. Damrosch Park, Lincoln Center. For performance schedule, call 268-0055. $10–$45.

EEYORE'S—Thanksgiving Story Hour. Taste some Native American foods and talk about the tradition of the holiday; for ages 3–6. 11/24 at 11 a.m. on the West Side; at 12:30 on the East Side. 2212 Broadway at 79th St. (362-0634). 25 E. 83rd St. (988-3404). Free.

THEATREWORKS/USA—Harold and the Purple Crayon. Crockett Johnson's story of a boy who creates his own world with a purple crayon; for ages 8 and up. 11/23, 24 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (677-5959) or (307-7171). $15.*

'HOPPERS AND ANTS—An urbanized musical based on Aesop's fable "The Grasshopper and the Ant." Book and lyrics by Bill Wheeler; music by Jan Callner; for ages 5–11. Sat. and Sun. at 1; through 11/30. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Imam lead this hour-long show with audience participation; for ages 4–10. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Will the Real Audrey Duck Please Stand Up. Presented by Susan Linn. 11/23, 24 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

MICHAEL TAUBENSLAG PRODUCTIONS—Peter Pan Meets the Wicked Wizard. 11/24 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—Meet the Author. Thomas McKean will use mime, improvisation, and audience participation in the telling of his book, *The Secret of the Seven Willows*; for ages 4 and up. 11/23 at noon. 132 Seventh Ave. at 18th St. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **The Picture Train: A Children's Film Series.** Featuring "Do not Disturb" and "Paper House," and "The Golden Fish"; for ages 4–8. Artist Wang Meidemonstrates Chinese papercutting. 11/20 at 4; 11/23 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve. . .**Cooki & Anansi.** Stories of black folklore and poetry, with audience participation; for ages 6–12. 11/20 at 4. George Bruce Branch, 518 W. 125th St. (662-9727). . .**Scenes From Childhood and Other Pieces.** Puppet/mime concert set to the music of Robert Schumann; for ages 3–7. 11/23 at 2:30. Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza (869-8089). . .**Chinese Theatre Workshop.** Martial-arts movements, dance, storytelling, and make-up techniques from the Peking Opera; for ages 5–12. 11/25 at 4. Washington Heights Branch, 1000 St. Nicholas Ave. (923-6054).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism and lots of audience participation; for ages 3–12. Sun at 1:30 and 3:30. 2005 Emmons Ave., Sheepshea Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Engelbert Humperdinck songs are interwoven through thi tale with Rosina Sweettooth, the silly gingerbrea witch; for ages 3 and up. Sat. and Sun. at 12:30. Also Sun. at 3; through 12/15. The Puppetworks Theatre 338 Sixth Avenue at 4th St., Park Slope, Brookly (718-965-6058). $4; adults $5; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Bannermaking. Make a colorful banner with your family crest; for ages 5–11. 11/23 at 1. 79th St., south c the Great Lawn (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creatin Radio. A workshop where children read scripts an operate sound effects to learn about mystery, adventure, and science-fiction radio programs; for age 8–13. Sat. at 10 a.m. 11/23: **Mystery.** $5; advanc tickets recommended. (621-6600). . .Television adaptations of children's books; for ages 2–7. **Weeken Screenings: The Tale of Mr. Jeremy Fisher; Th Tale of Peter Rabbit.** 11/23, 24 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF THE ARTS—Fantastic Shape Learn how artists use shapes to create pictures an make your own by cutting and glueing. 11/22, 23 an 24 at 1 and 3; museum admission. Exhibits: featurin an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and a studio. Designed for children ages 2–12 and their families. 75 Prince St. bet. Broadway and Crosby S (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. unt 7; $3; under two and over 65, free.

WHITNEY MUSEUM OF AMERICAN ART—Family Da See circus clowns and jugglers, make mobiles, wi sculpture, and works on paper inspired by the "Celebrating Calder" exhibit. 11/23 from 9 to 11 a.m. 9 Madison Ave. at 75th St. (570-3652); Under 12, fre adults $5; reserve.

THE JEWISH MUSEUM—Chanukah: What do Chanukah Lamps and Potato Pancakes Have in Common? With storytelling, singing, and crafts; for ag 5–7. 11/24 at 10:30 and 11:30 a.m. The New-Yo Historical Society, 170 Central Park West at 77th (399-3368). $7; reserve.

*Take 20 percent off the ticket price for these performances when you ask for the Family Theatre Festiv brochure at each box office and present the coup inside. For general information on the Festival savings, call 769-4143.

BOOKS

SPOT GOES TO THE PARK, by Eric Hill; Preschool. G. Putnam's Sons, $11.95.

GOBLIN WALK, by Tony Johnston; illustrated by Bru Degen. Kindergarten–Grade 2. G.P. Putnam's Sor $14.95.

PREDATOR! by Bruce Brooks. Grades 2–6. Farrar Stra Giroux, $13.95.

TWIN SURPRISES, by Susan Beth Pfeffer; illustrated Abby Carter. Grades 2–5. Henry Holt, $13.95.

COMPILED BY BERNICE KANNE

VIDEOS

SEBASTIAN'S CARIBBEAN JAMBOREE. Release da 11/22. Walt Disney, $12.99.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places re forced to make changes at short notice.

POP/JAZZ

NGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 11/20: Martha Hyde. 11/21: Ellen Kaye. 11/22, 23: Dakota Staton. 11/24: Kaspar Galli. 11/25: Jam session with Ron Petrides or Saul Rubin. 11/26: Amy Michelman. **AE, CB, DC.**

IRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 11/20, 21: The John Hicks Trio. 11/22, 23: Shirley Scott and her Trio. 11/24: Mark Morganelli and the Jazz Forum All Stars. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

LUE NOTE—131 W. 3rd St. (475-8592). Through 11/24: The Zawinul Syndicate. 11/25: Leeanne Ledgerwood Quintet. 11/26–12/1: Jon Lucien plus New York Voices. Shows at 9 and 11:30, with an extra show at 1:30 a.m. on Fri. and Sat. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

HE BOTTOM LINE—15 W. 4th St. (228-7880). 11/21: *In Their Own Words*, A Bunch of Songwriters Sittin' Around Singing hosted by Vin Scelsa featuring Chip Taylor, Billy Vera and Others. 11/22, 23: Sonny Rollins. 11/25, 26: Tower of Power. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/23: Larry Willis Trio featuring Al Harewood. 11/24: Chico Freeman on saxophone with Delmar Brown on piano and Santi Debriano on bass. 11/25–30: Saxophonist Javon Jackson with Mike LeDonne on piano and Robert Hurst on bass and Louis Hayes on drums. **AE, CB, DC, MC, V.**

HE CAJUN—129 Eighth Ave., at 16th St. (691—6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch Styles Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The Great Atlantic Jazz Band. Tue.: Stanley's Washboard Kings. Music Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

BGB—315 Bowery (982-4052). Rock club. 11/20: Wild Rice; Heretix. 11/22: Cosmic Psychos; Leaving Trains; Anastasia Screams. 11/23: Chris Moffa and the Competition; Last Tribe. 11/26: Industrial Teepee. 11/27: M. Theory. **No credit cards.**

HICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new blues club featuring Chicago area blues artists. 11/20, 21: J. W. Williams and the Chi Town Hustlers. 11/22, 23: The Houserockers - Brewer Phillips and Ted Harvey. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

ONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8: Traditional New Orleans Jazz with The Joel Helleny Sextet. Through 11/24: Von Freeman Quartet. 11/25: Clifford Jordan Big Band. 11/26–12/1: Jeanie Bryson. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

ORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 11/20: Bonnie Strickman and Friends. 11/21: Michael O'Rourke Group. 11/22: Sofia Laiti. 11/23: Jeff Zelnick Quartet. 11/24: Rachel Polisher and Peter Galway. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 11/20: Marc Berger. 11/21: Loup Garou. 11/22: Queen Bee and the Blue Hornets. 11/23: New Voices of Freedom. 11/25: At Home at Delta 88. 11/26: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/22: Joanie Madden on flute and tin whistle with Mary Coogan on guitar. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/24: Astrud Gilberto. 11/25: Les Paul Trio. 11/26–12/1: Mose Allison. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/20: David Wynne. 11/21-23: Pete Malinverni Duo. 11/24: Chamber Music with Trio. 11/25, 26: Ray Gallon. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/20: Frank Kimbrough Trio. 11/21: Ben Aronov Trio. 11/22: Randy Sandke Quintet. 11/23: Randa McNamara Quartet. 11/24: Stan Rubin's Tigertown 5 + 2. 11/25: Singer Theo Bleckmann with pianist Kirk Nurock and Art Baron on trombone. 11/26: Gene Bertoncini Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 11/20, 21: Pianist Steve Kuhn. 11/22, 23: Steve Kuhn with David Finck on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/20: Empty Body, God is My Co-Pilot. 11/21: Phil Haynes' 4 Horns and What? Frederick Longberg-Holm Quartet. 11/22: Samm Bennett's Chunk. 11/23: Microscopic Septet. 11/24: Roy Nathanson Quartet; Women in Love. 11/25: Bread to the Bone; Jemeel Moondoc's Jus Grew Orchestra. 11/26: Mikel Rouse; Ikue Mori and Zena Parkins. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 11/20: Tino Gonzales and the Santa Fe Blues Band. 11/21: Little Buster and the Soul Brothers. 11/22, 23: Johnny T. and The Headhunters. 11/24: Blues Jam with the Popa Chubby Band and special guest. 11/25: Ladies night with the Voodoo Rhythm Kings. 11/26: Danny Kalb. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/30, Tue.–Sat. at 9:15 and 11:15: The Roy Gerson Swingtet in *Another Five Guys Named Moe Plus 3*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

THE 0–0 CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 11/20, 21: Joel Forrester. 11/22, 23: Jaki Byard and Ralph Hemperion. 11/24: Eve Zanni Trio. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Ron Roullier Quintet followed by The Kit McClure All Girl Big Band. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 11/23: The Pixies; Pere Ubu. 11/26: Crowded House; School of Fish. **No credit cards.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. *from 5–9. Janice Friedman's Jazz Trio, Tue.* and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/20: Defunkt. 11/21: Andrea, David Raymond; Jazzy Nice. 11/22: Rara Machine and Foula. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 11/24: Tommy Flanagan Trio with George Mraz, and Lewis Nash. 11/25: The Music of Gil Evans played by the Monday Night Orchestra. 11/26–12/1: John Scofield Quartet with Joe Lovano, Marc Johnson, and Bill Stewart. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/22, 23: Bobby Blue Bland. 11/29, 30: Blue Magic. Every Sun. and Wed."S-weetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 11/22, 23: Rockin' Dopsie with Rocky Jr. on 11/22, and Kid Java on 11/23. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.–Fri. at 8, Sat. at 6 and 8, Sun. at 3: *The Real Live Brady Bunch*. 11/25: "Salsa Meets Jazz" with Eddie Palmieri and Friends, Papo Lucca y L Sonora Poncena and guest soloist Hilton Ruiz. **Terrace:** 11/20-24: Pianist Joanne Brackeen with Calvin Hill on bass. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. 11/22, 29: "A Living Tribute to Bobby Darin" starring Stan Edwards accompanied by Gary Pace, Tom Kirchmer, and Bobby Natanson. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/24: Kenny Barron Quartet with Gary Bartz, David Williams, and Ben Riley. 11/25: Loren Schoenberg Big Band. 11/26-12/1: Don Pullen Trio. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 11/20, 21: Bassist Santi Debriano Group. 11/22–24: Greg Osby Sound Theater featuring Billy Killson, James Genus and Darrell Grant. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 11/20: Strange Indeed. 11/21: Max Creek; Sara Laughs. 11/22: The Horseflies; Black 47. 11/23: Urban Blight; The Skadanks. 11/24: God Street Wine. 11/26: The Lost Boys. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 11/23: Pianist Kirk Lightsey with Santi Debriano on bass. 11/24: Vanessa Rubin and Trio. 11/25–30: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 11/21: David Broza. 11/22: Rhett Taylor; Trouble Shooters; Kitchen Ethics, Thrillcat, This Is It, OK

OK. 11/23: Roomful of Blues. 11/24: Woody Harrelson with his 11-piece band. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. 11/20-23: Dave Chapelle, Dan Rosen, and Wally Collins. Shows Sun.–Thu. at 9, Fri. at 8, 9:30 and 11:30, Sat. at 8, 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude*, a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/24: Comedians Danny Curtis, Harry Freedman, Mike Eagan, Darrell Hammond, Ron Gallop, Nancy Redman, Scott Bruce, and Al Romero. 11/25-12/1: Brian McFadden, Louis CK, Eddie Feldman, Jim Mendrinos, Bill Rutkoski, Danny Curtis, Kent Kasper, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 11/20: Comedy-magicians Imam and Mark Mitton. 11/21: Magicians Eric DeCamps and Margaret Steele. 11/22, 23: Comedy-magicians George Schindler and Imam with comedian Carol Henry, and pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/24: Eddie Brill, Sam Greenfield, Billiam Coronel, and Ray Romano. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 11/23: Seventh Star. 11/26: Childhood; Grin 'n' Bear It; Private Plain. **No credit cards.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Julie Oliveri and pianist Mike Cossi, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 11/30, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Singer Laurie Beechman with *Listen to My Heart*. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 11/20: Singer Spider Saloff's *Billy Strayhorn Birthday Tribute* with Mike Renzi and Harvie Swartz. 11/21: Singer Yolande Bavan with pianist Steve Browman. 11/22: Karen Saunders with pianist Barry Levitt. 11/23: Jon Andersson with his quintet; Glenn Subers and trio. 11/24: Singer Sandye; Singer-pianist Dan Mongiovi. 11/25: Jaymie Meyer with pianist Paul Trueblood. 11/26: Maxine Gordon with pianist John Wallowitch. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar and Sun.–Tue., Duke Griffin. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/20: Specter; Angela Lagreca; Michael Marotta. 11/21: Doug Anderson; Came Together, musical revue. 11/22: Catherine Sladowski and band; Gotham City Improv. 11/24: Catherine Sladowski and Band; Singer Ray Santos from "Miss Saigon". 11/25: Lauren Cohn; *Waiters, Writers and Weightlifters*, original musical. 11/26: You and What Army. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 11/20: Wetdog, comedy; Stand-up Comedy Explosion. 11/21: Lea Delaria; James Lecesne One Man Band, musical. 11/22: Lea Delaria; Jackie Krull. 11/23: Satin Dolls; Variety Show. 11/24: Elizabeth Wheeler; Tony Richards; Elena Bennett. 11/25: *The Remarkable Ruth Fields*, musical play; "Stars of Tomorrow" semi-finals. 11/26: Master Lee; Rene and Mary. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/20: Maureen Kelly Stewart; The New World. 11/21: Joel Silberman; Sharon Douglas. 11/22: Margaret Wright; Sally Mayes; Sharon McNight. 11/23: Nancy La Mott; Sharon McNight. 11/24: Peggy Herman; Greta. 11/25: *Here's To Our Friends .... The Aids Music Revue*, featuring Lina Koutrakos, Jay Rogers and Bill Wright; My Ideal. 11/26: Marie Pressman; Susan Bunn. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 11/20: Ricky Ritzel. 11/21: Mary-Jo Guidry; Joe Posa. 11/22: Ben Smith with Mario Sprouse. 11/23: Wotring & Stanley & Cain; Steve Rosenfield's The Stand-Up Comedy Experience; Miss Coco. 11/24: Anne Mulhall; Bitter Harmless People. 11/26: J Q and the Bandits. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/20: Bonnie Lee Sanders with pianist Thomas Spahn. 11/21: Doris Chwatsky with pianist Evelyn Feinsilver. 11/22: Barbara Bliss with pianist Randy White. 11/23: *Remembering Felicia Sanders* featuring Judy Kreston and the David Lahm Trio with special guest Irving Joseph. 11/25: Kyle Holt with pianist Jeffrey Klitz. 11/26: Bonnie Sher with pianist John Meyer. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 11/23: *The Rodgers and Hart Revue*, starring Elaine Stritch and Margaret Whiting with Joe Cocuzzo, Jason Graae, Judy Kuhn, Jay Leonhart and Fred Wells. 11/26-12/28: Lorna Luft. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30... *The Bad and the Horrible*, teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

THE TOWNHOUSE—206 E. 58th St. (826-6241). Supper club. 11/22 at 10:30: *Midtown Madness*, hosted by Ellen Kaye featuring Cathy Foy. 11/23 at 10:30: Ellen Kaye with KT Sullivan. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/4, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Singer Andrea Marcovicci with *Home for the Holidays*. 11/24 at 8:30: Richard Ianni: *The Songs of Andrew Lloyd Webber*. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:30 and 10:30: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Mon.–Sat. from 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays ever Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, a 44th St. (355-3400). **Ambassador Lounge:** Pianis Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak an fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie take over on Thu. and Fri. **AE, CB, DC, MC, V**

BRUNO—240 E. 58th St. (688-4190). Northern Italia art-deco restaurant with singer-pianist Danny Ny every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V**

BUON APPETITO—281 Bleecker St. (633-2941). Italia restaurant featuring Florentine cuisine. Singer-pianis David Berk plays every Wed.–Sun. from 7–11. **AE, DC, MC, V**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288 0470). Continental/Spanish restaurant with Buyumb providing Spanish–flavored piano every Tue.–Sun from 7:30–11:30. **AE, MC, V**

DIVA—306 E. 81st St. (650-1928). An intimate nev room in a brownstone with singer-pianist Charles D Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphae Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th 40th Sts. (687-4425). Singer-pianist Bob Shephar performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V**

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., Nov. 20

:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **Roman:** Cto. for Oboe in D.

WNYC—Vivaldi: Cto. n D for Recorder, Oboe, Violin, Bassoon, and Continuo.

WQXR—Schubert: String Qt. No. 12 in c.

:00/WNCN—Liszt: Hungarian Rhapsody for Orch. No. 3 in D; **. Haydn:** String Qt. in b, Op. 33.

WQXR—Gounod: Little ymphony for Flute and Oboe, Scherzo, and inale.

:00/WNCN—Schubert: *The Trout;* **Bach:** Brandenburg" Cto. No. 2 in F.

WQXR—Mozart: Divertimento in D, ondo.

00/WNCN—Vivaldi: to. for Violin No. 2 A, "La Cetra," Op. 9; **Mozart:** Divertimento C.

QXR—Dvorák: iolin Cto. in a, Finale, p. 53.

00/WNCN—Brahms: ungarian Dance No. 6 D; **C.P.E. Bach:** Sym. o. 1 in G.

00/WNCN—Copland: *odeo,* "Hoe-down"; **chubert:** "Variations on Original Theme A-Flat, Op. 35.

QXR—Mozart: Sym. o. 29 in A; String Qnt. g.

00/WNCN—eethoven: String Qt. o. 11 in f, Op. 95; **eber:** Sym. No. 2 in C.
QXR—Debussy: *elude to the Afternoon of a un.*

00/WNCN—chaikovsky: Cto. for ano No. 1 in b-flat, p. 23.

Thu., Nov. 21

00/WNCN—Ravel: *he Tomb of Couperin;* **ivaldi:** Cto. for Violin D, "Grosso Mogul."

WNYC—The St. Louis Symphony Orchestra. **Berlioz:** *Le Corsaire,* Ov. Conductor: Slatkin.

WQXR—Gounod: Sym. No. 1 in D, Finale.

3:00/WNCN—Boyce: Sym. No. 2 in A: **Suppé:** *Vienna Jubilation,* Ov.

WQXR—Mozart: Harpsichord Cto. in E-Flat.

4:00/WNCN—Mozart: *The Marriage of Figaro,* Ov.; **D. Scarlatti:** Sonata in A.

WQXR—Chopin: Polonaise No. 5 in f-sharp, Op. 44.

5:00/WNCN—Mozart: Sym. No. 23 in D; **Albinoni:** Cto. in E-Flat, Op. 7.

WQXR—Vivaldi: Cto. in g.

6:00/WNCN—Chopin: Polonaise No. 6 in A-Flat, "Heroic," Op. 53; **D. Scarlatti:** Sinfonia No. 5 in d.

7:00/WNCN—Offenbach: *Tales of Hoffmann,* Intermezzo; **J. Haydn:** Divertimento No. 7 in C.

8:00/WNCN—Vieuxtemps: Cto. for Violin No. 5 in a, Op. 37; **Boccherini:** Guitar Qnt. No. 6 in G.

WQXR—Sibelius: Finlandia; Sym. No. 1 in e, Op. 39.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D, Op. 35.

Fri., Nov. 22

2:00/WNCN—Roman: Cto. Grosso for Oboe in B-Flat.

WNYC—Mozart: Sym. No. 8; Clarinet Cto.; Six German Dances.

WQXR—Schumann: "Variations on a Theme by Robert," Op. 20.

3:00/WNCN—J. Haydn: London Trio No. 1 in C; **Goldmark:** *Prometheus Bound,* Ov., Op. 38.

WQXR—Beethoven: *Egmont Overture,* Op. 84.

4:00/WNCN—Vivaldi: Cto. for Oboe in F; **Rossini:** *William Tell,* Ov., "Soldier's Dance."

WQXR—Vivaldi: Cto. in g for Flute, Violin, Strings, and Harpsichord.

5:00/WNCN—Bach: Toccata and Fugue in d; **Frederick the Great:** Recorder Sonata in B-Flat.

WQXR—Britten: *Soirées Musicales.*

6:00/WNCN—Vivaldi: Cto. for Strings in F; **Rossini:** *William Tell,* Ov., Three Arias.

7:00/WNCN—Tchaikovsky: *Swan Lake,* Black Swan pas de deux, Op. 20; **Heinichen:** Cto. for Four Recorders.

WQXR—Ravel: *Mother Goose,* Suite.

8:00/WNCN—C. Stamitz: Cto. for Viola in D, Op. 1; **Respighi:** *The Birds.*

WQXR—Britten: *Peter Grimes,* Four Interludes.

9:00/WNCN—Tchaikovsky: *The Sleeping Beauty,* Suite, Op. 66.

WQXR—The Detroit Symphony Orchestra. **Beethoven:** Piano Cto. No. 3 in C, Op. 37; **Copland:** Sym. No. 3. Soloist: de Larrocha; conductor: Wolff.

Sat., Nov. 23

10:00 a.m./WNCN—Beethoven: String Qt. No. 4 in c, Op. 18; **Myslivecek:** Cto. for Flute in D.

WQXR—Rachmaninoff: Symphonic Dance No. 3; **Volkmann:** Serenade No. 2 in F for Strings.

11:00 a.m./WNCN—J. Haydn: String Qt. No. 67 in D, "Lark," Op. 64.

WQXR—Handel: Cto. Grosso in C; **Saint-Saëns:** Havanaise, Op. 83.

12:00/WNCN—Janácek: Sinfonietta; **Beethoven:** Piano Sonata No. 10 in G, Op. 14.

WQXR—Humperdinck: *The King's Children,* Orch. Excerpts; **Shostakovich:** Ballet Suite No. 1.

1:00/WNCN—Handel: *Water Music,* Suite No. 1 in F.

1:30/WQXR—Saturday Afternoon at the Opera. **Offenbach:** *La Vie Parisienne.* Cast: Crespin, Mesple, Senechal; conductor: Plasson.

2:00/WNCN—Clementi: Cto. for Piano in C.

WNYC—Hummel: Bassoon Cto.; **Piston:** Wind Qnt.;**Poulenc:** Clarinet Sonata.

3:00/WNCN—J. Haydn: Piano Sonata No. 38 in F.

4:00/WNCN—Puccini: *La Bohème,* "Musetta's Waltz"; **Massenet:** *Manon,* Act III, Scene 3.

5:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Debussy:** *Children's Corner.*

6:00/WNCN—Pisendel: Cto. Grosso in E-Flat; **Nielsen:** Little Suite in a, Op. 1.

7:00/WNCN—Brahms: "Variations on a Theme by Haydn," Op. 56; **J. Haydn:** Cto. for Violin No. 4 in G.

8:00/WNCN—Telemann: Ov. in D; **Mozart:** Cto. Piano No. 1 in F.

WQXR—The Cleveland Symphony Orchestra. **Mozart:** Sym. No. 35 in D; **M. Kraus:** English Horn Cto. in C. Conductor: Ling.

9:00/WNCN—Tchaikovsky: Serenade for Strings in C, Op. 48.

Sun., Nov. 24

10:00 a.m./WNCN—Diabelli: Serenade for Flute and Guitar, Op. 99; **Handel:** Cto. for Organ No. 5 in F, Op. 4.

WQXR—Rachmaninoff: Piano Cto. No. 2 in c; **Purcell:** *The Fairy Queen,* Incidental Music.

11:00 a.m./WNCN—Bizet: *L'Arlésienne,* Suite No. 1.

WQXR—Mozart: Sym. No. 40 in g.

12:00/WNCN—Wagner: *Die Meistersinger,* Prelude.

1:00/WNCN—The Chicago Symphony Orchestra. **Mozart:** *The Magic Flute,* Ov.; Cto. for Piano No. 24 in c.

WNYC—Rodrigo: Guitar Cto.; **Hurlstone:** Bassoon Sonata.

WQXR—Holst: *St. Paul's Suite.*

2:00/WQXR—Bach: "Brandenburg" Cto. No. 5 in D.

3:00/WNCN—Bach: Cto. for Violin No. 2 in E; **R. Strauss:** *Macbeth,* Op. 23.

WQXR—Tchaikovsky: Sym. No. 4.

4:00/WNCN—Vivaldi: Cto. for Two Violins and Two Cellos in D.

WQXR—Mozart: Piano Cto. No. 14 in E-Flat; **Ravel:** *Valses Nobles et Sentimentales.*

5:00/WNCN—Mozart: Piano Sonata No. 10 in C; **Martin:** Sym. in g, Op. 4.

6:00/WNCN—Cilea: Cello Sonata in D, Op. 38.

7:00/WNCN—Gershwin: *Rhapsody in Blue.*

8:00/WQXR—"Sunday Night Opera House." **Verdi:** *Don Carlos.* Cast: Bergonzi, Tebaldi, Ghiaurov, Fischer-Dieskau, Bumbry, Talvela; conductor: Solti.

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition.*

Mon., Nov. 25

2:00/WNCN—Khachaturian: *Masquerade,* Suite; **Beethoven:** Violin Sonata No. 3 in E-Flat, Op. 12.

WNYC—The Baltimore Symphony Orchestra. **Bach:** "Brandenburg" Cto. No. 6; **Mozart:** Sym. No. 41; **Brahms:** Violin Cto.

WQXR—Beethoven: Sonata for Piano and Violin No. 7 in c, Scherzo and Finale, Op. 30.

3:00/WNCN—Ippolitov-Ivanov: *Caucasian Sketches,* "Procession of the Sarder"; **Mozart:** Sym. No. 28 in C.

WQXR—Barber: *School for Scandal,* Ov.

4:00/WNCN—Vivaldi: Cto. for Strings in a.

WQXR—Stoelzel: Trumpet Cto. in D.

5:00/WNCN—M. Haydn: Sym. in E-Flat.

WQXR—Milhaud: "D'Après Corrette" Suite.

6:00/WNCN—Vivaldi: Cto. for Two Violins in E-Flat; **Suppé:** *Poet and Peasant,* Ov.

7:00/WNCN—Shostakovich: *The Age of Gold,* Polka; **Quantz:** Cto. for Flute in G.

WQXR—Beethoven: Piano Cto. No. 5 in E-Flat.

8:00/WNCN—J. Haydn: String Qt. in G, Op. 54.

9:00/WNCN—Beethoven: Cto. for Violin in D, Op. 61.

WQXR—The Boston Symphony Orchestra. **Mozart:** Piano Cto. No. 25 in C; **Sibelius:** Sym. No. 2 in D. Conductor: Jansons.

Tue., Nov. 26

2:00/WNCN—Vivaldi: *The Four Seasons,* "Autumn," Op. 8; **Schumann:** Sym. in G, "Zwickau."

WNYC—The Los Angeles Philharmonic. **J. Haydn:** Sym. No. 74; **Mozart:** Violin Cto. No. 3.

WQXR—Chopin: Mazurkas, Op. 67.

3:00/WNCN—Holst: *Perfect Fool,* Ballet Suite, Op. 39.

WQXR—Vivaldi: Cello Cto. in G.

4:00/WNCN—Purcell: *Indian Queen,* Trumpet Ov.; **D.Scarlatti:** Sonata in c-sharp.

WQXR—Dittersdorf: Sinfonia No. 3 in G, "Tempo di minuetto and Finale."

5:00/WNCN—Mozart: *Ascanio in Alba,* Ov.

WQXR—Schumann: *Julius Caesar,* Ov., Op. 128.

6:00/WNCN—Torelli: Sonata in Five Parts No. 1 in F.

7:00/WNCN—Verdi: *La Forza del Destino,* Ov.

WQXR—Brahms: Piano Qt. No. 3 in c, Op. 60.

8:00/WNCN—J.C. Bach: Cto. for Oboe in F.

WNYC—Rota: Cto. for Strings.

9:00/WNCN—Saint-Saëns: *Carnival of the Animals.*

WQXR—Mozart: March in D.

10:00/WFUV—"A Box at the Opera." **Joplin:** *Treemonisha.*

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., NOV. 20

8:00 p.m.
5 Star Trek II: The Wrath of Khan (1982). Director Nicholas Meyer camped up the material enough to make it marginally enjoyable. The scintillating group of players is back, every one of them, and there's a ripely absurd performance by Ricardo Montalban as the maleficent Kahn. (2 hrs.)

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13 49 Scientific American Frontiers. Taxol, the newly discovered treatment for ovarian cancer, is found only in the bark of an old-growth tree, leading to friction between the worlds of medicine and conservation. Also, a look at flying robots and a computer-animated storm. (1 hr.)

TDC A Cup of Courage—The Jockey's Story. It looks all fun and games when you see him only in the winner's circle, but the work of a jockey is as physically and mentally demanding as anyone's. (1 hr.)

TNT Barabbas (1962). A large and long movie based on Pär Lagerkvist's book about the later life of the murderer who was pardoned instead of Christ by Pontius Pilate. With Anthony Quinn, Arthur Kennedy, Jack Palance, and many, many more. (3 hrs.)

8:05
TBS The Spy Who Loved Me (1977). Perhaps the best of Roger Moore's appearances as 007, this sexy and sly caper finds James Bond teaming with a swell Russian agent (Barbara Bach) to save the world from a villain played with delightful sinisterness by Curt Jurgens. (2 hrs. 30 min.)

9:00
13 49 Submarines: Steel Boats, Iron Men. A rare civilian-produced look into the world of Navy submarines, where sailors toil far below the ocean's surface for months at a time. (1 hr.)

10:00
7 Civil Wars. (Reviewed in this issue.) The debut of a weekly one-hour series. Mariel Hemingway has made it to the small screen, as a Manhattan divorce lawyer with a partner played by Peter Onorati. (1 hr.)

13 49 Führer: Seduction of a Nation. How and why Hitler rose to power and stayed there, including interviews with several of his closest colleagues. (1 hr.)

1:00 a.m.
TMC After Dark, My Sweet (1990). Writer/director James Foley's mangy but moving adaptation of Jim Thompson's crabbed, tough-guy fatalism and his characteristic theme—the dangerous unreliability of a man close to the edge. With Jason Patric, Rachel Ward, and Bruce Dern. (2 hrs.)

THU., NOV. 21

7:00 p.m.
TMC Bob & Carol & Ted & Alice (1969). Director Paul Mazursky's first picture, a sharp and funny look at marriage and sex and morals in the sixties. One couple, played by Natalie Wood and Robert Culp, try to persuade their square friends (Dyan Cannon and Elliott Gould) to swing a little. (2 hrs.)

7:30
11 The Delta Force (1986). The title group is the U.S. Government's elite antiterrorist squadron, headed by a pair of great scowlers, Chuck Norris and Lee Marvin. Delta Force is out to rescue the hostages of a hijacking in this fast-paced thriller. (2 hrs. 30 min.)

8:00
5 The Simpsons. Moe has stolen Homer's flaming-drink recipe and become rich. Homer gets mad. But the highlight is Aerosmith, who play "Walk This Way" at Moe's Tavern. (30 min.)

7 The Entertainers. (Reviewed in this issue.) Bob Newhart stars as a ragged, aging vaudevillian who dreams of taking his chimp act to Vegas. Linda Gray and Bubbles the Chimp co-star. (2 hrs.)

BRV The South Bank Show—"Roald Dahl." An imaginary day in the life of the beloved late children's author whose books include *James and the Giant Peach*, *Charlie and the Chocolate Factory*, and *Witches*. (1 hr.)

8:30
13 The Nat "King" Cole Show. Ella Fitzgerald is the guest on this rebroadcast of Cole's fifties variety show. (30 min.)

50 What's So Great About Mozart? A music-appreciation course with conductor/composer Rob Kapilow and noted pianist Ilana Vered. (30 min.)

9:00
13 21 49 Mystery!—"The Casebook of Sherlock Holmes: The Creeping Man." In Part 2 of this new five-segment Holmes series, Miss Edith Presbury is frightened by a howling dog and a mysterious silhouette. Starring Jeremy Brett and Edward Hardwicke. (1 hr.) Also shown at **midnight** on **13** and Friday at **9:00 p.m.** on **50**.

BRV Peppermint Soda (1977). An account of growing up in Paris in the early sixties, all vignettes but consistently fresh. Writer-director Diane Kurys's first film has a lovely, light touch and a terrific rivalry between teenage sisters. In French, with subtitles. (2 hrs.)

1:00 a.m.
USA Reds (1981). Warren Beatty directed and stars in this swirling epic about John Reed, who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*. With Diane Keaton, Jack Nicholson, Maureen Stapleton, Gene Hackman, and testimony from real-life survivors of the period. (4 hrs.)

FRI., NOV. 22

8:00 p.m.
A-E The Nobel Century—"Explosion of Hope." The second of four segments about the history of the Nobel Prize and the world-changing accomplishments that have earned the award. (1 hr.)

DIS Mark Twain and Me. A new TV movie starring Jason Robards as the author and Amy Stewart as the eleven-year-old girl who befriended Twain on a cruise ship and became his "manager." Based on *Enchantment*, an autobiographical book by Dorothy Quick. (2 hrs.)

9:00
13 . . . Talking With David Frost. Frost's partner tonight is Elton John, the flamboyant—some would say nutty—singer who has sold more than 100 million records. (1 hr.) Also shown at **10:00** on **49**, Saturday at **6:00 p.m.** on **21**, and Sunday at **3:00 p.m.** on **13**.

A-E Toxic Free, Tx. Wimberly, Texas, is the small town that has become home to victims of environmental illness—severe sensitivity to some of the most common aspects of our modern world, from clothing to cars to the very air and water around us. (1 hr.) Also shown at **1:00 a.m.** and Saturday at **noon.**

10:00
7 20/20. Both sides of the secondhand-smoke story: Is it really responsible for thousands of deaths a year, or are tobacco companies the victims of an overzealous health watch? (1 hr.)

13 Evening at Pops—"Bobby McFerrin and His Voicestra." McFerrin sings solo, conducts, and performs with his eleven-member a cappella group. (1 hr.)

10:50
TNT Key Largo (1948). Edward G. Robinson is the very bad guy holding a houseful of hostages in John Huston's slick and tough version of the Maxwell Anderson play. With Humphrey Bogart and Lauren Bacall—a joy to behold—along with Lionel Barrymore, Jay Silverheels, and Claire Trevor, who won an Oscar. (2 hrs. 15 min.)

MIDNIGHT
13 A Room With a View (1985). A stirring and beautiful adaptation of the Forster novel, starring Maggie Smith, Helena Bonham Carter, Denholm Elliot, Julian Sands, and Daniel Day-Lewis. (2 hrs.)

21 The Return of Martin Guerre (1982). Fascinating. In a small French farming village in the sixteenth century, a dour young man leaves his wife and disappears. He returns years later better-looking and full of life, and his wife embraces him fervently. Has he grown up in some miraculous way, or is this man an impostor? With Gérard Depardieu, Nathalie Baye. Daniel Vigne directed. In French, with subtitles. (2 hrs.)

2:00 a.m.
21 Chaplin Marathon. Hours and hours—four, actually—of Charlie Chaplin featurettes, including "The Fireman," "The Immigrant," and "The Pawnshop."

SAT., NOV. 23

1:00 p.m.
11 Theme Day. First, John Hughes's **She's Having a Baby** (1987), in which two newlyweds—played amiably by Elizabeth McGovern and Kevin Bacon—prepare for a new addition. At **3:00,** in **For Keeps** (1988), it's Molly Ringwald who's expecting, only she's still in high school. Finally, in **Baby Boom** (1987), at **5:00,** Diane Keaton is a corporate superachiever who ditches everything when a thirteen-month-old baby comes into her life. A sharp, sweet comedy (2 hrs.).

2:30
SHO My Favorite Year (1982). As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is flamboyant yet controlled, and magisterially funny. The time is 1954, and Swann has agreed to do a guest shot on a hit TV show with a Sid Caesar–like star (Joseph Bologna). (2 hrs.)

4:00
4 Olympic Showcase. The Duke Blue Devils, last year's NCAA basketball champs, take o a team from the Soviet Union. Christian Laettne the Duke center, has a good shot at one of the two nonpro spots on next year's U.S. Olympic team.

8:00
2 Bob Newhart Show Anniversary Special. A look back at Bob Hartley and the circle of wonderfully bizarre characters who made the show tick from 1972–1978. Among those reprising their roles are Newhart, Suzanne Pleshette, Bill Daily, Pete Bonerz, Marcia Wallace, and Jack Riley. (1 hr.)

9 Perry Mason: Case of the Avenging Ace. A new mystery starring Raymond Burr as the dependable lawyer Mason, out to determine a Vietnam flying hero really committed two murders or has been framed. With Larry Wilcox, Patty Duke. (2 hrs.)

13 **The Spirit of St. Louis** (1957). The story of Charles Lindbergh's transatlantic flight could have been terribly hokey or melodramatic, but star immy Stewart and irector Billy Wilder make t a marvelous adventure nstead. (1 hr. 50 min.)

A-E **John F. Kennedy: Years of Lightning, Days of Drums.** Expect o scandal from this film, which carries the U.S. nformation Agency's tamp of approval. egments on the policies nd programs that ennedy became known or, and a serious look at is personal life, too. arrated by Gregory eck. (2 hrs.)

BRV **Girlfriends** (1977). laudia Weill's mpressive, understated ndependent feature about mildly ambitious and elf-confident young oman in New York Melanie Mayron) eking ut a living as a hotographer, and her ontinuing friendship with n old roommate who arried early. hr. 30 min.)

TNT Tough women all ight here, starting with ette Davis as the illainous Regina in **The ittle Foxes** (1941), a ithful rendering of the illian Hellman play. At **0:30, Stella Dallas** 937), a superb soaper ith Barbara Stanwyck as mother desperate to ake her daughter happy. t **12:45, Queen Bee** 955), starring Joan rawford as a hard-iving southern atriarch (2 hrs.).

:00

A Party for Richard ryor. (Reviewed in this sue.) Celeb after celeb rns up to honor the median whose career s been bumpy, to say e least, and who is now . (2 hrs.)

Funny Farm (1988). hevy Chase is endearing George Roy Hill's medy about a New ork sportswriter who scovers that country life no picnic. (2 hrs.)

:50

Blithe Spirit (1945). ex Harrison, Constance ummings, Kay ammond, and Margaret utherford star in David ean's delicious adaptation the Noël Coward play out a man whose wife turns from the dead to witch her old hubby d his new wife. hrs. 10 min.)

:10

BO **Heavyweight oxing.** Undisputed avyweight champ Evander Holyfield, scrambling to find someone to fight after Mike Tyson's injury, found Francesco Damiani (who?), with whom he will do battle in Atlanta, Holyfield's home town. Also on the card: Lennox Lewis versus Tyrell Biggs.

11:30

11 **Legal Eagles** (1986). A fair romantic comedy/mystery in which ace Manhattan prosecutor Robert Redford and defense lawyer Debra Winger reluctantly cooperate to investigate the case of Chelsea Deardon (Daryl Hannah), a performance artist who's supposed to be ethereal but comes off as simply goofy. Ivan Reitman directed. (2 hrs.)

2:30 a.m.

11 **Every Time We Say Goodbye** (1986). In 1942, a young American pilot, recuperating in Israel from an injury, falls in love with a Jewish girl. Minor but sweet. With Tom Hanks. (2 hrs.)

SUN., NOV. 24

11:00 a.m.

VH1 **Heart of the Matter.** New York underground-music legend Lenny Kaye is the host of this one-hour special about musicians whose work explores social issues.

1:00 p.m.

2 The **New York Giants** could use a patsy after their last few games, and here they are . . . the **Tampa Bay Buccaneers.**

7 **Virginia Slims Championship.** The first *time live on network TV* for the women's tennis tournament from Madison Square Garden, the only women's event with a *five-set final.*

1:30

MAX **Guess Who's Coming to Dinner?** (1967). Spencer Tracy's last film was a good one, a sharp comedy about a young white woman (Katharine Houghton) brining home a black fiancé (Sidney Poitier) to meet the folks, played by Tracy and Katharine Hepburn, who is Houghton's real-life aunt. (2 hrs.)

4:00

4 The **New York Jets** welcome the **San Diego Chargers** to the friendly confines of Giants Stadium.

6:00

11 **War Games** (1983). It *may be hokum, but it's* scary, provocative, and fun, like the best of science fiction. A high-school computer whiz (Matthew Broderick) *taps into a* government computer and playfully launches Soviet strikes. The scares begin when the computer reacts as if an actual strike were under way. With Dabney Coleman, Ally Sheedy. (2 hrs.)

7:00

DIS **The American Teacher Awards.** A live awards ceremony honoring teachers from across the country, selected as the best in areas such as early childhood, English, performing arts, and vocational education. (3 hrs.)

8:00

4 **Hot Country Nights.** The premiere of a new weekly series featuring country-music stars as well as up-and-comers. Tonight, Kenny Rogers drops in for a visit; also, Clint Black, K. T. Oslin, Doug Stone, and Alabama perform. (1 hr.)

13 **49** **Land of the Eagle.** (Reviewed in this issue.) The debut of a sweeping eight-part series, shown two segments at a time, devoted to the natural history of North America. Tonight, in "The Great Encounter" and "Confronting the Wilderness," the story—told by American Indians—begins with a look at the wildlife and land as it was when European settlers first arrived. (2 hrs.) Also shown at **10:00** on **21** and at **midnight** on **13**. See *Monday and Tuesday at* **8:00 p.m.** for more.

ESPN A matchup that usually means very little—the **Atlanta Falcons** at the **New Orleans Saints—** turns out to mean an awful lot this year.

9:00

2 ***The Very Best of the* Ed Sullivan Show II.** Vintage clips of the Rolling Stones, Nureyev, Elvis, et al., as well as *reminiscing by Steve* Allen, Phyllis Diller, and Rich Little. Burt Reynolds is the host. (2 hrs.)

4 **Deception: A Mother's Secret.** (Reviewed in this issue.) A two-hour drama about a man who, when his wife is killed, tries to adopt her son from a previous marriage. Mysterious complications ensue.

7 **Dead and Alive.** (Reviewed in this issue.) Tony Danza plays Gus Farace, the small-time Staten Island drug hood who successfully hid out for several months after murdering a federal narcotics agent. (2 hrs.)

TDC **Great National Parks *of* Australia.** A look at a half dozen parks in a country that is wildly diverse—from the thick rain forest of Daintree to the dramatic plateaus at Ayres Rock. (1 hr.)

10:00

5 **Paul Rodriguez: Crossing Gang Lines.** A "docu-comedy" in which Rodriguez visits the world of Los Angeles gangs, then joins Public Enemy in a concert/truce for more than 400 members of 45 different gangs. (1 hr.)

13 **Frederic Remington: The Truth of Other Days.** Gregory Peck narrates a one-hour profile of the painter and sculptor whose wild-West scenes made an imprint on the minds of millions. (1 hr.)

MON., NOV. 25

6:25 p.m.

SHO **Dr. Strangelove** (1964). Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the U.S. and the USSR. Riotous acting by a distinguished cast, including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. (1 hr. 35 min.)

7:00

AMC **Stage Door** (1937). This Edna Ferber–George S. Kaufman play made it to the screen in fine form, its dialogue as sharp and funny as could be. With Adolphe Menjou, Ginger Rogers, Lucille Ball, and lots more. (2 hrs.) Also shown at **1:00 a.m.**

8:00

5 **Splash** (1984). Director Ron Howard's gloriously funny boy-meets-fish story, with Tom Hanks the former and Daryl Hannah the latter (a mermaid, actually). They are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives—and the effect is absurdly, sublimely romantic. (2 hrs.)

11 **Sidney Sheldon's Memories of Midnight.** (Reviewed in this issue.) Jane Seymour plays Catherine Alexander, a dazed and confused American beauty whose benefactor, a wealthy Greek played by Omar Sharif, is quite possibly up to no good. Part 1 of 2 (2 hrs.); Part 2 Tuesday at **8:00 p.m.**

13 **49** **Land of the Eagle—"Conquering the Swamps/Across the Sea of Grass."** Parts 3 and 4 of 8 (see Sunday at 8:00 p.m.). Tonight, Spanish conquistadors scouring Florida for gold, and the transformation of the American prairies. (2 hrs.) Also shown at **10:00** on **21** and at **midnight** on **13**.

SHO **Drugstore Cowboy** (1989). Matt Dillon and Kelly Lynch as a stoned young couple—a Bonnie and Clyde for the pill-headed age. Director Gus Van Sant Jr. sees the characters as gallant losers—stupid, perhaps, but not entirely without courage. Based on an unpublished novel by James Fogle. (1 hr. 40 min.)

9:00

4 **A Mother's Justice.** (Reviewed in this issue.) A drama based on fact, starring Meredith Baxter as the mother of a rape victim who won't rest until the rapist gets what's coming to him. (The real-life hard-core criminal got life plus 2,700 years.) (2 hrs.)

7 **Monday Night Football.** At the *beginning of the season,* this looked like a stellar matchup. Now the **San Francisco 49ers** and the **Los Angeles Rams** slug *it out for honor and,* perhaps, a wild-card spot.

NICK **The Dick Van Dyke Show.** Carl Reiner, the show's co-creator, didn't turn up very often in this wonderful comedy (he played Alan Brady, the star of Rob's TV show). But, starting tonight, a week's worth of episodes on which Reiner *does* appear.

9:30

2 ***Memories of* M*A*S*H.** Host Shelley Long chats with *M*A*S*H*'s actors, writers, and producers about the development and impact of one of TV's most famous shows. Clips, outtakes, news footage, and much more. *(1 hr. 30 min.)* See Tuesday at **8:00 p.m.** for more *M*A*S*H.*

10:00

13 **49** **Kennedy v. Wallace—A Crisis Up Close.** An updated version of the 1963 CBS film about the battle between President Kennedy and Alabama governor George Wallace, who refused to integrate the University of Alabama. Included here are new interviews and material thought to be too incendiary in 1963. (1 hr.)

TUE., NOV. 26

8:00 p.m.

2 **Honey, I Shrunk the Kids** (1989). Four clever and resourceful children, reduced to gnat size by scientific error, cope with any number of challenges. This Disney adventure-comedy, directed by Joe Johnston, is cleanly staged and easily played. Starring Rick Moranis. (2 hrs.)

5 **The Best of M*A*S*H.** Some stars of the series—Alan Alda, Loretta Swit, Jamie Farr, and Mike Farrell—introduce their favorite episodes. (2 hrs.)

11 **Sidney Sheldon's Memories of Midnight.** Part 2 of 2 (see Monday at 8:00 p.m.). Tonight, Jane Seymour begins to regain her lost memory, which doesn't necessarily make things better. (2 hrs.)

13 **49** **Land of the Eagle—"Into the Shining Mountains/Living on the Edge."** Parts 5 and 6 of 8 (see Sunday at 8:00 p.m.) It was the gold that drew explorers to the Rocky Mountains; it was the wildlife that awed them. Also, the melting pot of the American Southwest. (2 hrs.) Also shown at **10:00** on **21** and at **midnight** on **13**.

HBO **The Bonfire of the Vanities** *(1991). Brian* DePalma's box-office dud made from Tom Wolfe's novel, which many profess to dislike but *which few will admit to* not having read. With Tom Hanks, Bruce Willis, Melanie Griffith. (2 hrs. 15 min.)

9:30

A-E **102 Boulevard Haussmann.** A new dramatic character study of Marcel Proust, starring Alan Bates as the asthmatic writer who quarantined himself in a cork-paneled room on Boulevard Haussmann and devoted his life to *Remembrance of Things Past.* (1 hr. 30 min.)

10:00

13 **The Man Who Made the Supergun.** A one-hour profile of Dr. Gerald V. Bull, the artillery designer who was murdered in 1990, ending Saddam Hussein's hopes of landing the mother of all weapons. (1 hr.)

2:35 a.m.

TNT **A Raisin in the Sun** (1961). Sidney Poitier, Claudia McNeil, Ruby Dee, and Diana Sands star in Daniel Petrie's absorbing film version of Lorraine Hansberry's prize-winning Broadway drama of a black family in Chicago. Rich in humor, warmth, and humanity, while at the same time superbly dramatic. (2 hrs. 40 min.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

GOING MARKETING

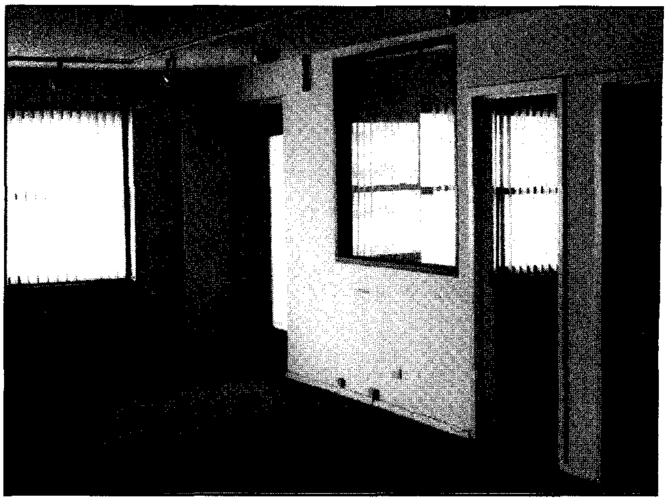
With sales still in the doldrums, some of New York's real-estate firms are devising unusual marketing strategies to make deals.

Perhaps the most innovative new approach is the "one-day/one-price" sales event created by Barbara Corcoran of the Corcoran Group. The first of these citywide sales took place on October 30.

The basic concept is simple: For one day only, all participating sellers of a particular size of unit, regardless of location or features, agree to sell their apartments at a fixed, highly discounted price.

In the October sale, for example, all two-room studios were offered for $49,500; all three-room, one-bedroom apartments were priced at $89,500; and all five-room, two-bedroom units were priced at $165,500. The largest apartments offered—eight-room, four-bedroom units—were priced at $395,500.

Corcoran corralled 141 eager sellers to participate in the event, and some 300 buyers, who had been invited by her brokers, showed up at three locations around town to get lists of the properties for sale. According to Corcoran, some potential buyers began lining up outside the staging sites in the middle of the night to get first crack at the lists.



The living room of a three-and-a-half-room cooperative at 150 West End Avenue that was sold for $98,500 during a one-day/one-price sale. The price included one year's maintenance.

Vans were provided to shuttle customers around town, but Corcoran discovered that the most serious buyers preferred to take cabs to beat out the competition. By the end of the day, 48 apartments had gone to contract.

Some real-estate professionals think that the "one-day/one-price" sale is a

"When our daughter moved to New York City, we made sure she moved into a choice apartment in an excellent neighborhood. We found it all at 200 East 69th Street."

Parents who want the very best for their family are advised to consider the one-bedroom condominium residences at 200 East 69th Street. They provide the constant assurance of round-the-clock, white-glove full service, a separate security staff, a private garden, a magnificent marble-and-mahogany lobby and an attended garage.

Schedule an appointment to visit our studio, one, two and three-bedroom homes and four-bedroom penthouses today.

200 EAST 69TH STREET
Trump Palace
212-535-5700
Condominium residences at market sensitive prices.
Broker participation invited.

Sponsor: Donald J. Trump • Sales and Marketing Agent: The Sunshine Group, Ltd.

The complete offering terms are in an Offering Plan available from the Sponsor.

immick that doesn't bode well or the industry at large, ecause it creates the erception that things are vorse than they are.

Others are more amused by he scavenger-hunt quality of n event that Corcoran herself as called the "real-estate quivalent of *Jaws*." For her rm, however, it was a uccess, and she has already lanned a repeat performance r early January.

UCTION ACTION

aking Corcoran's lead, nother prominent real-estate rm, L.B. Kaye International, is lanning to hold its first one-ay sale in December, with the rospect of having one such ale a month in the coming year.

However, the firm's senior ice-president, David Bates, ays that in Kaye's upcoming ne-day sale, apartments of milar size will not necessarily arry the same price tag. tudios will range from $50,000 $79,000, and other offerings ill include three-bedroom partments in better buildings r as much as $500,000.

L.B. Kaye is also planning auction service—its first— r individual sellers. According Bates, "Most auctions have en held on behalf of large onsors, but what we're trying do is offer the same service individuals for a minimum front marketing fee."

For as little as $1,000, he id, sellers will be able to offer eir property at auction, as g as the reserve price is realistic. If the property sells, the marketing fee will be credited against the usual 6 percent sales commission.

L.B. Kaye's first auction, to be held in January, will include at least 20 properties. The firm also has plans to hold separate auctions for furnishings in the near future.

The very notion of auctioning off the city's residential real estate shocked many people when it was first introduced by troubled developers less than two years ago, but the auction has quickly become just another way of doing business.

For Louise Sunshine, president of the Sunshine Group, one of the city's most *successful sales-and-marketing* organizations of new and recent residential construction, auctions have proven effective tools in a total sales program.

Sunshine's organization, in partnership with Kennedy-Wilson, one of the nation's largest auction companies, has used auctions to jump-start sales programs, to rekindle excitement when sales are flagging in the middle of a job, and to close out remaining units at the end of a campaign.

The partnership's next auction will take place on December 8 at Grosvenor House, a recently completed condominium on West 15th Street. Thirty-five one- and two-bedroom units, including some loft-like duplexes, will be offered. Fifteen units will be sold at or above published minimum prices. ●

JUST SOLD

Upper West Side

1 Bedroom $98,500
150 West End Avenue
3.5-room, 850-square-foot cooperative; 1 bath, dining area; 1-year maintenance rebate. Maintenance $682.
Broker: The Corcoran Group

Upper West Side

2 Bedrooms $310,000
310 West 79th Street
6-room, 1,600-square-foot prewar cooperative; 2 baths, new kitchen, stained-glass windows. Maintenance $1,070.
Broker: Douglas Elliman

Upper East Side

2 Bedrooms $199,500
405 East 63rd Street
5-room, 1,300-square-foot cooperative; 2 baths; high floor, city views; 2-year maintenance rebate. Maintenance $1,457.
Broker: The Corcoran Group

Upper East Side

2 Bedrooms $415,000
935 Park Avenue
5-room, 1,600-square-foot prewar cooperative; 2 baths, large living room, fireplace, period details. Maintenance $1,400.
Broker: Douglas Elliman

"I wanted a brand-new studio with a charming garden view and a breathtaking lobby at an incredibly good price. So I went to 200 East 69th Street."

The studios at 200 East 69th Street have the City's grandest marble-and-mahogany lobby. Round-the-clock, white-glove full service, a separate security staff, a private garden and an attended garage are among the many other compelling attractions of these remarkable studios... most of which also have southern exposures and walk-in closets.

If you're looking for a larger home, there are 35 other layouts from which to choose.

Schedule an appointment to visit our studio, one, two and three-bedroom homes and four-bedroom penthouses today.

200 EAST 69TH STREET
Trump Palace
212-535-5700
Condominium residences at market sensitive prices. Broker participation invited.
Sponsor: Donald J. Trump • Sales and Marketing Agent: The Sunshine Group, Ltd.
The complete offering terms are in an Offering Plan available from the Sponsor.
EQUAL HOUSING OPPORTUNITY

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT
To Share

Or Rent Part-Time, Lux Condo, E. 38th—Health club, pool, jog track. 212-972-0130

MID-WEEK SUBLET

E. 63rd—Drmn bldg. Lrg furn studio w/patio. Avail 12/1. $1300/mo. 838-1094

SWAP IT..SELL IT..RENT IT..
In New York Magazine's Town & Country Properties Section, 212-643-6500.

COOP/CONDO
Manhattan

Off 5th Ave at 85th St—European feeling. 2 BR/1 BR w/FDR, fully renov, marble bth, Euro kit, in small pvt bldg. Exc security. Lo maint, asking $270K. **Owner: 517-5562**

COOPERATIVE/CONDO
Brooklyn Heights

Bright Space—1 BR w/garage, W/D, storage. $139K/best offer. 718-855-8530

COUNTRY PROPERTY
For Sale/Rent

Martha's Vineyard: Large inventory of reduced-price property. Call for list.
UPPER CAPE REALTY - 508-693-5379

SWAP IT..SELL IT..RENT IT..
SEE IT..In Print & Get Results.
NEW YORK Magazine's
Town & Country Properties Section.
Call Christina Post at 212-643-6500
for details & advertising information.

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For Rent

UNION SQUARE AREA
841-853 BROADWAY
(at 14th St.)

Various small office suites avail. Mthly rentals of $730, $825, $1355 & $1635 - incl. all util. 24-hr bldg w/attended lobby. Fabulous park vws. Immed occup. No fee.
Contact: Jeffrey M. Gold
212-279-7600

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

SO. AMERICA AT HOT SAVINGS
Caracas/Mexico $395. Buenos Aires $890. Rio/Sao $1050. Lima $595. Leonardo Travel - 18 W. 45th St., NYC. **212-302-3333**

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

BED & BREAKFAST
New York

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

New, Fully Furnished Apt.—In the E 70s - from $500/wk. 212-877-0370

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
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INNS & LODGES
New York

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

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Milburn Suite Hotel - 242 W. 76th St.
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NY: 212-362-1006 800-833-9622

..TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.7 Million Readers
Who Love To Travel! Call 212-643-6500

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

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The TRAVEL
Section WORKS!
For more information on how you can make the **TRAVEL** section work for you, call
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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

EVEN THE WORST MARRIAGE— Is Worth Saving. Weekend Workshops/Counseling. For Free Recorded Info: **212-571-4498 & 212-406-3520**

Relationships, Partnering, Self-Esteem— Group/Indiv. M. Bernet. 718-284-4162

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STRICTLY PERSONALS

Tall, Handsome Wasp—With a warm smile and adventurous spirit, 36, 6'4". Seeks tall, elegant beauty with a passion for city culture, country inns, ski getaways, fine dining, dancing and lifetime friendships. Note/photo. 4179 ✉ ☎

Dreams Can Come True—Single Jewish emale, nonsmoker, dreams of successful, ntelligent, sensitive, caring, trustworthy, ttractive man, 30-40, with traditional alues, for best friend - to share enchanted venings and lifetime of love and family. 'ou are dreaming of a down-to-earth, attractive, intelligent, successful woman - 3, 5'5", blond hair, green eyes, to share dinners, romance, adventures and life. Note/photo please. 2786 ✉

'm Ready - Are You?—Attractive, accomplished, secure, slim, athletic, 38-year-old Jewish professional woman, interested n meeting sophisticated, successful, self-assured gentleman for exciting relationship. Interests: world travel, people and new challenges. Letter/photo. 2780 ✉

Starting Over—Beautiful widow - dark hair, light eyes, shapely 5'6", sensitive, sensuous, humorous - seeks tall, handsome, uccessful, adventurous man, 35-55, for omance and more. Photo. 7455 ✉ ☎

et's Have An Adventure—I'm a ravishng, beautiful, bright, tall blond, seeking a uccessful, fitness-minded, 6'1"-plus, 0-something man. Let's discover all that Manhattan has to offer - from art to food o entertainment, movies and sports. Let's xplore the thrill of being together. Note ith photo please. 4182 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2658 ✉

Come Home To Love—And the laughing blue eyes of this brainy, talented charmer, 5'8", whose refined beauty hides a passionate, loyal heart. If you are accomplished, cultured, 35-50, and seek a slim, soft, long-legged sweetheart to be all yours, let's meet. 4137 ✉ ☎

MD Seeks Rocky Mountain Woman—Truly handsome MD - low 30s, slim, unconventional, musician - seeks complex, slim, outdoorsy beauty who misses the wind and stars. Photo necessary - will exchange. 4157 ✉

HSG—Handsome, sincere, gentle says it best. Entrepreneur, 35, athletic, seeks beautiful, gentile lady, for committed, fun-loving family and future. I love dining, dancing, travel and children . 7510 ✉

Only The Best—Should respond. If you are not, don't read on. First time at this. Did this because maybe this is a way to meet a quality woman. Is it? Successful, good-looking, sensitive, classy, divorced gentleman, 49, 6', 175 lbs. If you think you are the best, 38-44, and have similar qualities, please respond. Phone/note/photo a must. 7495 ✉

Not Your Typical—Handsome, successful Jewish male. This 27-year-old, 5'11", caring and considerate male is hoping to meet a beautiful Jewish woman, 23-29, who feels confident about herself, both inside and out. I would love to share good conversations, skiing out West, the beach, working out and all that city life has to offer. Please repsond with photo/note/phone. 4158 ✉

Attractive, Intelligent, Outdoorsy—Successful professional woman - 40ish, adventuresome, sensual, with a warm smile/great sense of humor. I love world travel, backpacking, Cajun dancing, cycling, close family/friendships, learning and growing. How about you? Photo. 4171 ✉

Gimme A Break—Everybody likes moonlight walks on the beach, etc. I can't write that kind of an ad. So, I am in my 30s, blond, attractive and financially okay. I would like to meet someone who has a great personality and doesn't work 18 hours a day like my ex-husband the lawyer. I have a great apartment and am simply looking for a great mate (maybe even with kids). I work in advertising but don't let that stop you. 2765 ✉

Successful, Intelligent—Wall Street professional, 40s. Nonsmoker. Enjoys sports, beach, movies, reading. Seeks bright, attractive woman, 35-45. Photo a must/note/phone. 4165 ✉

Dreamer From A More Innocent Time—A charming, easygoing, well-known surgeon, a cultured, confident romantasist, handsome (really), devilish sense of humor, much success, 30's, lean, tall. Seeks sincere lady, under 37, to treasure forever. Note, photo gets reply. 2770 ✉

Music Is My Inspiration—True love is my aspiration. By day, this very pretty, vivacious, petite, slim, dark-eyed brunette is a financially secure and successful executive - but by night, a warm, loving, feminine woman who sings, acts, race-walks and knows how to make a man happy. A woman who fully taps the energies of NY by regularly attending all the arts, is equally at home in a cozy country cottage, on a sandy beach or traveling to new and different horizons with someone she loves. If you are a very attractive, highly successful and financially secure Jewish man, 45 plus, who appreciates the finer things in life and is ready for a monogamous and committed relationship, then respond with note, phone, photo a must. No smokers or recently separated need reply. 7471 ✉

Marketing Director—Of prestigious firm. Athletic, adventuresome, well-read woman (39) seeks sensitive, very intelligent, successful businessman/professional who understands feelings. 2798 ✉

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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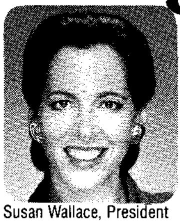

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Green-Eyed Beauty (Inside And Out)—Intuitive, creative, successful, slender, 42. Seeks soul mate - handsome, caring, intelligent. Looking for love for now and forever. Note and photo please. 2795 ✉

You Could Have Trouble Finding—A 33-year-old Jewish girl quite like me. 5'4", 125, emerald eyes, dark (with highlights) shoulder-length hair, very sexy and...yes, very pretty. Securities broker (by desire - not need) and two waist-high children (by fortune). Genuine unselfishness complemented by traditional values and natural class. As our busy lives only afford quality time, you are Jewish, at least my age, of strong character, professionally set, ambitious and a nice (gentle)man with a touch of magic. My photo and voice promise to make you smile. 2776 ✉ ☎

Gay Male Wasp—60ish, affluent interested in the arts and travel, looking for similar type. Please send photo/note. 7485 ✉

Guys Like Me Don't Grow On Trees!—If you are 24-32, attractive, slim, easygoing, athletic, and want to share life, love and laughs with someone special, then this handsome, slender Jewish male, 5'8", is looking for you. Letter/photo. 7488 ✉ ☎

Very Attractive Woman—28, intelligent, MBA, medium blond hair, great shape - loves sports, travel, the arts, evenings out or in. Seeks intelligent and good-looking, down-to-earth professional man - preferably athletic and tall, with good sense of humor. Photo a must. 2800 ✉

Sincere, Successful Lawyer—38, Jewish, attractive, slim, 5'10", funny - enjoys skiing, hiking, dining, blues, good conversation. Seeks sweet, fun-loving, bright, slender, pretty lady, 27-36, for committed relationship. Note/photo. 2801 ✉

Blue-Eyed Jewish Lady—With good looks, brains, warmth and kindness, seeks a solid, sensitive man, 38-48. 2781 ✉ ☎

Warm, Intelligent, Attractive, Slender—Widow - who believes you can find love and happiness twice in a lifetime, seeks a sincere, kind, caring, affectionate, educated, successful, Jewish professional man, 40-55, with a good sense of humor, to share all the fine and simple pleasures of life together. 4176 ✉

Marriage-Minded Mogul—Slender, Jewish, high-energy, Ivy League businessman, 56, with a mind, muscles, money and manners. Seeks woman, 29-43, with a beautiful figure, brains to match and basic human values, for romance, companionship, fun, sharing, going places - culminating in marriage. I like extremes: the beach and skiing, classical music and rock 'n' roll, fine arts and business, southern CA and Paris, champagne and orange juice. I need your presence to fully enjoy a NYC co-op, West Hampton country home and art collection. Young mother welcome. Please send photos and a brief note with likes/dislikes, your questions, important information and telephone number. Every photo will receive a call. 2789 ✉ ☎

Diplomacy In Action—Handsome, Ivy, US diplomat, Jewish, 37, with a big heart and dry wit, is seeking to negotiate long-term treaty of love with a special Jewish woman, 28-35, athletic, attractive and spunky. Note/photo please. 2761 ✉

Very Attractive, Tall Jewish Man—40, with herpes, seeks lovely woman for friendship, love and family. 4154 ✉ ☎

Smart, Sweet, Sexy—And stepping into 60 - woman: alive, romantic, strikingly attractive. Actively involved in the arts while pursuing graduate degree. Good walker, slow dancer. Seeking a humorous, vital, steadfast partner to share the joys and trials of city life, nature, good conversation and funny stories. 4135 ✉

Sparkling—33-year-old, Jewish NYC woman who loves the pulse of passion, the beauty of brains, the edge of wit and the reward of risk, wants to have the time of her life with the man of a lifetime. Win me with your words. 2784 ✉

Trim, Attractive West Side Woman—44, fond of Chinese food, country weekends and cheap perfume, seeks affectionate, down-to-earth man under 100. 4162 ✉ ☎

Slim, Jewish, Quality Lady—5'6" - seeks marriage-minded man, 55 plus. 4174 ✉

Beautiful, Vivacious, Witty And Warm—Financially secure Jewish woman (34), seeks her "Prince Charming" (32-48). Must be attractive, intelligent, kind, financially secure, with a sense of humor. Photo. 7469 ✉ ☎

Bright, Pretty Lawyer—38, slim, shapely, 5'6", seeks man, 30-49, with intelligence, warmth and integrity. Phone/photo/note appreciated. 2771 ✉

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A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Stop Looking—For Ms. Right and start dating her! Pretty, slim, fun(ny), arts lover, Jewish, professional, 37, 5'7", seeks tall, successful man with dry humor, to share wit and warmth. Photo. 2794 ✉ ☎

Fun, Pretty Catholic Woman—31, seeks same in male, 29-35. Hopefully you love dancing, movies and music. 2760 ✉

Morning Person - Advertising Exec—(It's really possible!) Petite, slim, compassionate, divorced Jewish chocoholic - full of warmth, energy and awareness of the poignancy of this single existence - would like to share interests, time, affection and conversation with similarly inclined, friendly, active 50-year-old, NJ business/professional man who is fit, fun and for real. 2799 ✉ ☎

Mature Man—Mid 60s, tall, Jewish, sincere, polite, eager to please. Sense of humor. Seeks woman over 5'7", over 170 lbs, over 55 years of age. Religion does not matter. 7486 ✉

Slim, Smart And Sexy—Attractive NYC businesswoman, athletic yet alluring, prefers attractive, confident businessman or professional with interest in Wall Street, 43-53, to 6'. Photo. 4130 ✉ ☎

Liza Look-Alike—Dynamic, 5'3" blond, 40s, seeks "wizard", 38-50, with heart, brains and courage. Nonsmoker. 7498 ✉

Beautiful Blond—NYC ad exec, 5'7", with Geena Davis looks - classy, slim, sophisticated. Enjoys travel, urban life style, tennis. Seeks handsome, tall, successful male, 39 plus, who is warm, with outgoing personality - and doesn't act middle-aged. Photo essential. 7502 ✉ ☎

Slim, Bright, Attractive Lady—32, golfer, eclectic, independent - seeks similar, professional white male to enjoy and share life. Phone/photo. 4140 ✉

Pretty, Vivacious Brunette—Jewish professional, slim, 5'3", early 40s, seeks an equally warm, brainy man (38-52) for laughter and love - perhaps life. 7509 ✉ ☎

Hazel-Eyed Head-Turner—Pretty, elegant, Ivy, Jewish, 34, 5'6" - enjoys art, long walks, good wine, laughter. Seeks special man: smart, funny, tall, fit, successful professional, 31-41. Photo. 4150 ✉

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Adventurous Male Seeks Special Lady—Single white male, 38, 6'2", 190 lbs, self-employed as a computer consultant. Also a pilot and former ski instructor. Enjoy athletics, travel, theater, movies, romantic dinners. I seek an attractive, shapely female who is intelligent, sensual, physically fit, has a sense of humor and is a nonsmoker - for close friendship, serious romance and to share our lives. 7464 ✉ ☎

Ready For Romance—North Jersey exec seeks fun-loving, beautiful woman for adventure. Me: Roman Catholic, 33, 5'10", successful and well-groomed. You are 25-33, exciting, elegant and sexy. Nonsmoker and photo please. 2792 ✉

Attractive Nurse/Psychotherapist—50s, Jewish, warm, seeks professional man, to 65, for a friend and lover. 4141 ✉ ☎

Pretty, Petite Brunette—40ish (looks 30ish), Wall Streeter. Also loves music, theater, literature. Seeks man of energy, drive, compassion. Note/phone. 2737 ✉

Lively, Leggy Wall Street Woman—Seeks mensch, 40-60, who is probably intellectual, preferably cultural and definitely caring. 7492 ✉

Sincere, Athletic Gentleman—31, successful, well-built professional seeks slim, attractive, independent female for friendship, fun and romance. Note/photo/phone. 2764 ✉ ☎

I'm A Jewish British-Born New Yorker—Who loves cycling, plays serious tennis, loves to cook, entertain and renovate old properties. If you are 45-60, don't smoke, are secure about who you are and could enjoy my dynamite 6-year-old, please contact me. 7493 ✉

Parenthetically Yours—Almost fit (new Nikes), single mom (old Volvo Wagon), in news business (Deadlines 'R Us). Ready to get serious about romance (again). 42 and counting. 4153 ✉

Style, Substance, Sensitivity, Success!—Great-looking, divorced man (49) with a boyish smile that will melt your heart. ewish - nonreligious. I'm trim, witty, creative, artistic and thrive on intimacy. Ecectic tastes - travel, tennis, theater, country drives. You are very pretty (37-44), rim, tender, successful, spontaneous and have a sense of style, humor and advenure. Be my best friend and lover for forver. Note/photo a must. 2777 ✉

Win First Prize—Successful 60ish man with 45-year-old body and 35-year-old mind is up for grabs. Has time for sailing, gardening, dining, travel and romance. Let me pamper you with love, kindness and laughter. He is first prize to winner who is 40-50 years young, slim, sensuous, adventurous and loves to laugh. Picture and letter. Sorry - only one winner. CT/Westchester preferred. 7472 ✉

Gay, Super-Successful Man—55, attractve, well-read, humorous and involved in he arts. Seeks bright, attractive and nteresting friend, 35-45, to share special ife style. Serious reply only. Photo appreciated. 2783 ✉

Sunny Australian—Warm and bright, successful journalist - lovely to look at, sensational figure, 5'6", blue eyes, 42. Loves scuba, skiing and Sunday in the park. Seeks sexy, smart, sincere man to settle down with. Photo/note. 7497 ✉ ☎

MD—34, never married, seeks pretty woman. Note/photo. 2778 ✉

Vivacious, Sensitive—Green-eyed, ash-blond, Manhattan professional woman with traditional values, many interests, seeks cultivated, well-educated, emotionally secure and successful, previously married man, 50-60, for friendship or romance leading to serious relationship. Note/phone preferred. 2763 ✉ ☎

Handsome, Trim, Sensitive—Professional Jewish male, early 40's, 5'9". Enjoys good conversation, tennis, bike riding, movies, travel. Seeks thin, pretty, communicative female, 30-something, with similar interests, for love, marriage, kids. Nonsmoker. Photo. Bio. Phone. 4156 ✉

Single Jewish Female—22, professional, petite, good-looking gal, Long Island resident - seeks outgoing, honest, attractive Jewish male, to 28, for relationship - to share good times together. Photo. 2805 ✉

Let's Spend The New Year Together—33, Italian-American TV professional seeks nonsmoking, sane and sunny female for city frolics, beach walks and beyond. Note/photo. 2767 ✉

New Beginnings—Passionate, diverse, expressive, 39-year-old beauty is building an international publishing firm. Enjoys dancing, travel, arts, spiritual awareness. Seeks warm, successful, attractive, 40ish, worldly man who loves the sea. 2785 ✉

Quality, Silver-Haired—Fun DDS, 61 plus, seeks cute, stylish lady, 52 minus. Photo. POB 285, Midland Park, NJ 07432.

Pretty, Petite, Playful—Jewish female, 33, seeks attractive, caring, down-to-earth, fun guy, 30-40, for love, laughter and life. Note/phone/photo. 4143 ✉ ☎

Joie De Vivre!—34, MBA, Ivy, seeks intelligent, curvaceous woman with pizzazz - for dinner with friends, black ties, Sunday Times, snowy slopes, singing in the rain. Photo/note. 7484 ✉

Shapely, Sweet, Sexy Jewish Lady—Seeks man, 60-69, kind, attractive, charming and comfortable for involvement. 4131 ✉ ☎

Fox-Hunting Gentleman Desired—Or someone who understands my passion for the sport. And for you! A successful nonsmoker - very fit, romantic, 45 plus, honest, fun. I am pretty, petite, sensual, very fit, sincere - love skiing, travel, tennis, etc. Note/photo/phone. 4142 ✉

Plastic Surgeons Only—Sought by pretty attorney, for friendship, love and happily everafter. 35-45. 7496 ✉ ☎

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

I'm Serious, Are You?—Good-looking, intelligent, successful entertainment executive, age 40. I enjoy music, film, sports and travel. Seeking attractive, outgoing, slender Jewish female, 30-40, looking for romance and a committed relationship. Photo/note preferred. 7490 ✉

Blue-Collar Yuppie?—Successful, very good-looking, athletic, 31, 5'10", 180 lbs, medium build, fit. I like skiing, scuba, golf, biking, working out, theater, movies, dancing, fine restaurants. Seeking sporty-type female for love, romance and long-term commitment. 25-30. No smokers. Photo a must. 7491 ✉

Adventurous, Spontaneous, Athletic—33, extremely cute attorney, loves trying new activities, seeks an energetic, athletic, bright, sexy woman. 4151 ✉ ☎

Blond, Green-Eyed And Beautiful—Head-turning, athletic, classy, 30s, Jewish - seeks very handsome, athletic professional man (34-45). Photo please. 2790 ✉

Pretty PhD, 31—Seeks bright, warm, handsome professional. Photo. 7487 ✉ ☎

Literary-Minded Class Act—Pretty Jewish professional - likes theater, music, country travel, good conversation. Seeks warm, sophisticated man, 40s-50s, who's available and willing to try. 4159 ✉

You Love A Woman—Who is charming, strong-willed and blushes easily. You are intrigued that although she is quite rounder than fashion suggests, you find her adorable. You never imagined a Columbia graduate would indulge herself with Stephen King novels. The idea of spending Passover at her house in Venice is perfect. You love that she didn't find turning 30 traumatic. You write a letter to the editor thanking him for making it possible to meet her. 7494 ✉ ☎

Starting Again—After a long relationship! Hope to meet a 50ish man - emotionally aware, physically fit, able to love and share. I am early 50s, slim, attractive, warm and sensitive. Enjoy tennis, art, travel, movies, cuddling. 4133 ✉

Handsome, Athletic, Successful—Funny, tall and slim, Christian, nonsmoking male seeks very pretty, sincere, intelligent, athletic female, 27-37. Photo a must. 4168 ✉

Elegant, Erudite—Slim, beautiful MD/scientist, 30s - lover of literature, opera, long Manhattan walks and intelligent conversation - seeks brainy, articulate, witty, worldly, tall, handsome professional man, 34-43, who is unintimidated by a woman of spirit and independence. 4160 ✉

One Singular Sensation—Very pretty, witty, warm Jewish woman, 30, slim, 5'4", RN - with Master's, seeks intelligent, nonsmoking Jewish man. Photo. 7477 ✉

Stop The Presses!—Pretty, slim, bright, warm, laughing green-eyed blond seeks smart, funny Jewish man, 37-46, for happily ever after. Photo. 4169 ✉

User-Friendly—Sharp, attractive, romantic (40) male - loves off-Broadway, cold sesame noodles, late-night jazz. Seeks 20s-30s, GAP-to-Givenchy woman for whatever, forever. 2759 ✉ ☎

I'm An Attractive—Young 30-something who wants to share holiday cheer with a tall, handsome, sincere, 30-something white male. Photo please. 4163 ✉

Extraordinary Lady—Accomplished, attractive, sensuous, 5'7" redhead seeks educated white male counterpart, fit, fun, 45-55, with heightened sensibilities, who desires a genuine, monogamous partnership with love and respect. 2766 ✉ ☎

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☎

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To place an ad, call 212-643-6500.

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STRICTLY PERSONALS

Black Tie New Year's Reservations Set—Attractive, faithful, caring Jewish physician, 29, seeks the intelligent, slim, professional Jewish female, 25-32, of rare beauty (inner and outer), who can complete that, as well as many other evenings. Photo essential. 4164 ✉

Anesthesiologist—Jewish, never-married, 35, exciting and adventuresome, handsome - seeks inspired, deep-thinking, spirited, sexy LI woman, 25-35. 2796 ✉ ☎

Beautiful Blond—33, fashionable, NYC fan, sweet, with traditional values. Enjoys beaches, fitness, travel and fine food. Seeks classy, educated, warm and generous man. Photo please. 4166 ✉

Are You Searching For Adventure?—With attractive, green-eyed woman, 39, 5'3 1/2", who loves movies, music, art, exercise, beach, the world. You are 35-45, nonsmoking male, ready to embark on a journey of discovery like Columbus - a New World with a New Woman. Photo/note/phone. 4146 ✉

Circle This Ad—Entrepreneur, 45, 5'10", 180. Likes dry wit, restaurants, fashion, autos. Dislikes too expensive to list. Seeks very pretty lady, up to 37, nonsmoker. Note/photo optional/phone. 4110 ✉

Vivacious Beauty—33, 5'8", blond, bright, quirky humor and delicious laugh - professional Christian woman with a fine sense of style - seeks a tall, professional, fun-loving, responsible man, open to commitment, 34-45. I am a shameless romantic in search of a healthy, attractive man, available to share movies, animals, sports, fireplaces, dancing, getting away from New York City and laughter. Nonsmoker. Note/phone/photo please. 7499 ✉

A '90s Woman—Independent, intelligent, successful, considered beautiful, 41 - seeks tall, caring, educated, handsome, sharp, successful man for important relationship. Photo/phone. 4147 ✉ ☎

To Music...—I'm a 29-year-old Jewish male who's looking for love again. You're beautiful - not just a lover but a best friend. You've got everything a man could want and more. I'm 5'10", handsome and not hard to adore. So let's meet tonight and start a brand new life - who knows? - maybe someday even man and wife. Sorry, but photo a must. 2797 ✉

Lovely Lawyer—Seeks lasting love. Single Jewish female (age 45) who is tall, slender and pretty, intelligent and witty, seriously seeks Jewish professional man who is compassionate and intellectually inclined, who enjoys city weeks, country weekends and island getaways, and who desires a lifetime of love with that special someone. Photo/note/phone. 2779 ✉

I Have Woman's—Wisdom, good health and beauty. These are my gifts to you. In exchange, I seek a singular man to inspire and be inspired by...with love. In my mid 40s, I reside in Manhattan. You're age-appropriate. Photo appreciated. 7500 ✉

Likes To Trespass—Cute, short, dark, wiry female - landscape architect, painter, athlete, 33 - seeks man for excursions to the Met, the Catskills and Tuscany. Please have seen a shrink. Photo/phone. 2787 ✉

Ready Redhead Seeks—A tall man who is comfortable with himself, has a good sense of humor and for whom money is not a concern. I am sensuous and spiritual. I have enjoyed a successful career and family life and am now looking for a great man (45-55) to create a great future with. Note/photo. 4132 ✉

Does Brahms Make You Weak—In the knees? The Intermezzo in A major (opus 118) does it for this female, 37-year-old, Ivy-educated musician/banker. Seeking a brilliant, funny, liberated, non-workaholic NYC man (32-45) looking for a serious relationship. Please send detailed note with photo/phone. 2758 ✉

CT, Intelligent, Handsome, Successful—Male - 48, 6'3", 215, seeks long-term relationship with someone who, like me, is strong, honest, energetic, affectionate - with eclectic tastes in music and food. Comfortable at the theater, long walks on the beach, sharing home fires. Photo/phone please. 7465 ✉

Super Bowl—Cheer the Bills and steal a kiss. New Year's - sip champagne in tropical bliss. I'm pretty, 5'4", live in the city, will adore you, explore you, bring a smile to your heart. You're so sincere, attractive with savoir-faire, 42-57, a success - you enjoy life's best. Photo or no go. 2756 ✉

Gay Male, 41—Successful professional in Hudson Valley, seeking good-looking, successful white male, 35-45, who is fit, healthy - to share varied interests in theater, film, travel, dining, good friends. Must be loving, secure and enjoy laughter. Photo/note a real plus. 7489 ✉ ☎

Unique, Multifaceted Gentleman—40s, dynamic, accomplished, adventurous, artistic, creative, romantic, sensitive, sincere, intelligent, very good-looking, 5'9", with sophistication and integrity. Seeking a feminine, contemporary, intelligent, fun-loving, sensual, high-spirited woman, of great beauty inside and out. Must send photo/bio/phone - no answer without photo. 4178 ✉

Barrister Seeks Lady—Successful attorney, 39, who enjoys books by Paul Johnson, the Frick and European travel, seeks female artist or academic who has passionate interests of her own. Photo/phone/note. 2775 ✉ ☎

Very Pretty, Slim, Smart—Jewish lady, 41, seeks to meet man of strong character - attractive, sincere and intelligent. Letter and photo please. 4175 ✉

Are You A Woman, 30-44—Interested in holistic healing, the country, quiet moments, melting, Eastern spirituality and heartfelt intimacy? This open-hearted, manly, playful, sensuous, in-shape PhD psychotherapist awaits your note/photo/phone. NY/NJ. 7506 ✉

I'm A 29-Year-Old, 6', Six-Figured—Good-looking financial planner. You're Jewish, 24-28, slim, blond, beautiful and have a caring manner. I love boating, nature and island hopping. You adore romance, children and fashion shopping. So, if you dare to seek the rare, perhaps we may share. Photo a must. 2788 ✉ ☎

Handsome Computer Consultant—42, seeking woman interested in children, traveling and sports. Photo. 4180 ✉

Romantic Businessman—Warm, caring, fun-loving, tall, good-looking 39-year-old, Conservadox Jewish guy with spark (it's hard to be humble in an ad), with successful midtown business - who loves children (I have an adorable 6-year-old little boy), Israel, rock 'n' roll, theater, travel, sports, blue jeans and dancing cheek-to-cheek. Seeking sweet, slim, bright, upbeat, loving, pretty woman under 35, with outstanding character, to share in all that life has to offer. Note/photo/phone please. 4181 ✉

19th Century Romantic—Successful exec - sophisticated, sensitive, intellectual, multidimensional, 6'2", 190 attractive lbs. Profane iconoclast (very humorous) - enjoys classical music, sailing, art, the arts, travel, antiques, gourmet cooking. Seeks attractive, accomplished, slim, 30s-low 40s lady - unpretentiously elegant, utterly feminine, for mutual awe and ecstasy. POB 182, East Brunswick, NJ 08816.

Spirited, Sensuous Redhead—Seeks to meet great guy, 43 plus. 4183 ✉

Handsome Man—30, affectionate, honest, warm and loving. Nonreligious (Jewish), professional, secure, direct and fit. I enjoy being active outdoors, romantic indoors, and playful everywhere. Please be warm, sincere, loving, fit, and have faith in yourself - but don't smoke, do drugs, or have a cat. Let's enjoy laughter, romance and friendship. If it feels right, let's try to build trust, commitment and even a family. Note/photo. 4184 ✉

Good-Looking 39-Year-Old—Italian Catholic male, 5'7" - wishes to meet pretty, educated Hispanic or Italian lady, 24-34, who considers herself down-to-earth. I enjoy racquetball, swimming, and I play guitar and sing. Please send note/photo - will exchange. Nonsmoker/no children please. Thanks. 7507 ✉

Attractive Brunette—40s, with eclectic interests and life credits, wants to meet urbane and fit friend/lover, 40s-50s, over 5'10". Professional/exec preferred. 4185✉

Sensual, Creative Woman—Psychoanalyst, mid 40s, would like to meet attractive, accomplished man with humor, depth, integrity. 2803 ✉

Creative Man—Writer, TV journalist, photographer, explorer. Searching for 30something woman to join me in discovering life's bounty. The horizon is limitless. Note/photo. 2762 ✉

NJ Man—38, smoker, kids, seeks thin woman for relationship. 4138 ✉

Successful Professional Man—Handsome... 9 1/2 years ago I wrote my original book on hypnosis. Seeks gentle, attentive, nurturing, very pretty, slim, sexy, passionate, loyal woman. Photo/note/phone a must. 4134 ✉

Smiling Shrink—Pretty, cuddly 41-year-old - psychologist diurnally, comedienne nocturnally, crepuscular activities open to suggestion - seeks ironic yet sweet, sincere man for seriously fun relationship. 2791 ✉

Handsome, 28, Jewish Surgeon—European background, likes sports, art and fast cars. Seeks similar, attractive female, 18-30. Note/photo. 2757 ✉ ☎

Again - Westchester Male—Mid 50s, handsome professional, seeks beautiful 914 lady - trim, sensual - who loves healthy activities and Mozart. Photo. 4145 ✉

Accomplished Jewish Businesswoman—Beautiful, sharp, warm, with a passion for Israel. Seeks successful Jewish man, 36-48, for the best that life has to offer. 7508✉☎

Very Attractive—Single Jewish female, 30, 5'8", great curvaceous body, bright, vibrant, traditional values, keen sense of humor. Seeks tall, good-looking, warm, sincere, intelligent, witty Jewish professional, 29-36, for a lifetime of love and happiness. Note/photo. 7470 ✉

Attractive, Fun-Loving—Professional female, PhD pharmacologist, entrepreneur - enjoys the fine things in life, wide variety of interests including sports, dance, jazz, champagne. Seeks sensitive, romantic Christian male, 35-45, with good sense of humor and zest for life, who would consider learning to tango. 4148 ✉

Attractive, Bright, Vibrant—Caring, creative female 33, enjoys working out, beaches, traveling. Seeks down-to-earth man, 31-42, with a good sense of humor for a joyful relationship. Photo. 1565 ✉

One Of A Kind—Divorced Jewish female, 31, 5'3", attractive, slender, intelligent professional with various interests, seeks sincere, honest, successful Jewish male, 33-43, with unique qualities, interested in a lasting relationship. Kids okay. Note/photo. 4149 ✉

Handsome Dentist—34, Jewish, 5'11", athletic, witty and adventurous, who has traditional values and is not afraid of relationships. Seeking naturally good looking and care-free woman with a great smile - to make me melt. Note/phone/photo. 4144 ✉

Attractive, Exciting, Fun-Loving—Jewish professional woman, mid 30s, with varying interests, seeks a successful, family oriented Manhattanite who can elicit a giggle. 4155 ✉ ☎

Ready For You—This extremely attractive, 5'10", 160-lb, 30-year-old, successful MBA is looking for a woman who enjoys bike riding, movies, skiing and love. Please send note/photo/phone. 7480 ✉

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CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Calling All Nocturnal Creatures—For NY CitiWomen holiday party at LE BAR BAT - Tues., December 3 at 6:30 pm. Join other young Jewish professional men and women for music, dancing and an evening that will fly! Benefits the CitiWomen Scholarship Fund of W.A. ORT. For invite/info, call **212-505-7700/ext. 240**

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New, Exciting & Selective—International Social Organization. Now interviewing single, sophisticated professionals, 35-50, for membership. Photo/phone/note.

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GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

Docs Plus—Affluent prof'ls, 30s-49 - Wed., 11/27, 8:45 pm, at **CI**...101 Park Ave, (at E 41st St). For info: **718-279-8596** $20 pp

Personal Approach—Meet European, Russian, Asian ladies - for friendship, romance, marriage. 718-575-5518

Theatre, 26, Looking For Single Men—To share dramatic evenings with women on Broadway. Subscribe to Roundabout Theatre's Singles Series: see great plays & great stars at great prices. Meet other unattached theatregoers who share a common interest in classics. Season includes Jane Alexander in Durrenmatt's THE VISIT, Stephen Lang in Shakespeare's HAMLET & Eli Wallach in Miller's THE PRICE. Enjoy cocktail receptions & great conversation after each performance. Discover friendship, love & intense drama. **Call (212) 719-9393 for details.**

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Asian Singles - Meet Each Other—Via personal ads. Free copy. **908-303-8238**

STRICTLY PERSONALS

Smart, Sexy, Lady Banker—Bright, dis-
creetly charming, 44, a clear cut above the
est. Would love to meet you: fine gentle-
nan (late 30s to early 50s) of high intelli-
gence, wit, humor and (com)passion, for a
e(a)lationship of a lifetime. European
oots a plus. Are you out there? 7475 ✉

Charming Japanese Woman—Seeks a
reative, warm, fit, spirited man, 45-65.
Shall we spend a happy life together, start-
ng with a special New Year's in Kyoto?
Nonsmoker. Photo. 2768 ✉

English Crumpet—Older than Di - much,
nuch younger than the Queen. Looking
or fun-loving gent in his 50's. 7481 ✉ ☎

tyle/Dignity—Very pretty 40ish lady -
oves travel, theater, music, romantic din-
ers. Is involved in life, work, family and
iends. Wishes to meet a sincere and
houghtful gentleman (40ish-50ish), to
hare all that life has to offer. 7478 ✉

eminine, Tall—Professional woman, 29,
ith active mind and open heart, seeks
houghtful, vital man for a romantic re-
itionship. 7468 ✉

all, Athletic, Down-To-Earth—
Handsome, 31, Jewish professional, seeks
hin, pretty Jewish gal (22-30), who loves to
augh, ski, sail, cuddle. Photo. 7452 ✉

Prisoner Of Paradise—Handsome, rich
nan, Roman Catholic, 29, has been all
lone in palaces enough. Wants nice, in-
elligent, pretty girl, 20-30, from the old
ountry, please. Especially Russian.
etter/photo, please. 2751 ✉

ery Sharp/Sincere—Jewish guy, 33,
eks 21-32 gal. NYC/NJ. Photo. 7474 ✉

Other Male Image—Warm/caring/intelligent, 6', fit/bearded, handsome 52-year-old, Jewish - international exec. Seeks woman who is bright/responsive/attractive and values honesty/empathy/intimacy more than net worth. Where sharing feelings to movie/play/lecture is more important than being at opening nite. An avid sailor, who hopes you will have passion for sailing and my boat. Note/photo/phone. 7505 ✉

Stunning Blond—5'9", great shape, 25, seeks tall, handsome, successful, 30-40, for exciting times. Photo please. 2782 ✉

Great Neck Gal—Pretty, petite, blond, professional, 37, Jewish, seeks sincere, similar male for marriage/kids. 7501 ✉

Incurable Romantic—Good-looking, successful real estate typhoon, 38, 6'3", dark blond with athletic build, seeks bright, attractive female, under 35, at least 5'5", Catholic, nonsmoker - eager to share moonlit walks on the beach, ski virgin trails and cruise waterways. Must have sense of humor in addition to movies, dining out and cuddling by the fireplace - must look as good as her picture. Phone/photo/note. 2809 ✉

Tall, Handsome, Sophisticated—Widower, financially secure, mid 60s, Jewish, seeks special woman with similar attributes for sharing life's pleasures. Recent photo please. 2772 ✉

Older Woman—Seeks slightly younger man, mid 30's-40's. Beautiful, fit, sensuous, independent business woman, not looking for marriage but a sharing of life's pleasures with one special, sharp, cosmopolitan man. Note, photo and phone with my thanks. 2810 ✉

Aspiring Millionaire—Young doctor, 28, seeks fun-loving Christian female who enjoys dining, dancing and evenings on the town. For friendship and romance. Photo. 2752 ✉

From A Mediterranean Island—Mahogany hair, dark eyes, 5'4". Private art dealer, amusing and sexy, seeks an intelligent, professional, sexy and generous-at-heart gentleman who loves art, traveling, the sun and the sea - for a stable relationship with lots of fun. Late 30s-50. Note and photo. 2754 ✉

CA Beauty—Seeks ponytailed kippah wearer to share Torah and forever with. POB 5873, Beverly Hills, CA 90209.

Country Music Lover—Politically urban, good-looking professional woman, 45, who enjoys yoga, cats, literature, comedy, outdoors, seeks single man to share fun, love and life. 7473 ✉

Warm, Soft, Appealing—Nonreligious Jewish widow: petite, very cute, nonsmoking professional - seeks wise man for magic - 50s-60s. 2753 ✉

How Do Elegant Lesbians Meet?—Let's try this: refined, attractive, wickedly funny member of the Sapphic persuasion, 34, seeks a feminine and refined lesbian, 40-50, possessing great humor and warmth. Letter and recent photo. 4161 ✉

Are You My Man?—Very pretty brunette - thin, in great shape, seeks lifelong friendship and romance. Jewish MD, 34, giving and spirited, into all sports, culture, dining/cooking and you. Be: 30-38-year-old, accomplished professional, athletic, tender, humble and healthy. Photo needed - but note more. 7483 ✉

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Beautiful, Sexy, Tall Blond—Blue-eyed ex-model - successful financial analyst (34), who loves the outdoors, fitness, the arts, romance, and a great sense of humor - seeks handsome, successful, caring professional man (nonsmoker), for serious relationship filled with love and laughter (CT/NY). Note/photo a must. 7466 ✉

Arts-Oriented, Attractive Female—Fit, 41, seeks like-minded, similar, nonsmoking white male (35-45). A sense of humor a plus. Please send note/recent photo/telephone number. 4136 ✉

You And I?—Casual, refined, tough, cuddly, thoughtful, silly, eccentric, down-to-earth, successful mid-40s real estate developer - needs a best buddy, friend, lover and more - a smart, secure, warm, pretty woman, nonsmoker, 28-38. No response without photo. 2773 ✉

Insatiable Cuddler—33-year-old Jewish male - tall, handsome (Christopher Reeve-type looks), sweet, kind, caring, sensitive, warm, smart and funny - seeks a simple, down-to-earth Jewish female who still believes in Hollywood endings. Photo please. 4152 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 721

BY MARY ANN MADDE

BARBARA BUSH. MILLIE PERKINS. NORMAN BATES. CRAZY GUGGENHAM. PORKY PIG. MICKEY MOUSE. GEORGE BUSH. BARBARA BUSH.

ALAN DERSHOWITZ. MICHAEL MILKEN. JAMES BOND. GERT FROBE. ALICE B. TOKLAS. ROBERT BROWNING. FRA LIPPO LIPPI. ALAN DERSHOWITZ.

Above, Person to Person. Competitors are invited to devise *one* list of related names, beginning and ending with the same name and containing a total of eight, including bookends. (Clues to obscure connections will be appreciated.)

Results of Competition 718, in which you were asked for No News: Headlines of little consequence.

Report: First the no news. And before you tell us how much you're willing to pay, there's more: NETWORKS CANCEL LOW-RATED SHOWS. ELVIS SEEN. NIXON ON FOREIGN POLICY. N.J. SITE DEEMED TOXIC. BLACKWELL NAMES WORST DRESSED. NONAGENARIAN DIES. DEA MAKES RECORD DRUG BUST. MARLA TRUMPS THE DONALD. POPE KISSES GROUND. ECONOMISTS: BULLS OR BEARS? JAPANESE BID FOR STATUE OF LIBERTY. BASEBALL MANAGER FIRED. REAGAN: "I DON'T REMEMBER." TV MINISTRY IN TROUBLE. DINKINS WORRIED. STOCKBROKER INDICTED. SUSAN LUCCI: WAIT TILL NEXT YEAR. BUSH HAS TOP-LEVEL MEETING AT GOLF COURSE. Hey, we just work here. But thanks for dropping by, and don't give a thought to that other matter. We're sure the cleaners can handle it. Love your shoes. See you Friday.

First Prizes of two-year subscriptions to "New York" to:

DESPITE WEEKEND DOWNPOUR, RESERVOIRS REMAIN AT CRITICAL LEVELS
Jonathan Scherl, M.D., N.Y.C.

ALBERTVILLE, FRANCE, PREPARES FOR OLYMPICS
Helene Petrakis-Gargam, Chambéry, France

AUTUMN'S PAINTBRUSH TOUCHES TREES
Dr. and Mrs. Myron Leiman, Mineola, N.Y.
Also prize to: Robert McLain, Morgantown, W. Va.

Runner-up Prizes of one-year subscriptions to "New York" to:

JIMMY CARTER: MAN WITH A MISSION
Product Performance Group, Stamford, Conn.

AIRLINE FOOD RATED LOW IN SURVEY
Joel F. Crystal, Scarsdale, N.Y.

BARBARA RECEIVES REAL PEARLS FOR CHRISTMAS
Norma Jaffe, Norfolk, Va.

And Honorable Mention to:

STEVE AND EYDIE TO PLAY VEGAS
Joe Bobrick, Encino, Calif.
sp. ment.: Michael Gould, Studio City, Calif.

NEW ZEALAND LEADER FÊTED AT WHITE HOUSE BRUNCH
Eli Friedman, Teaneck, N.J.

MANHATTAN CABLE TO SUBSCRIBERS: DROP DEAD
Maggie Rose, N.Y.C.
sp. ment.: Linda Heneson, N.Y.C.

HOLMES SEEKS TITLE BOUT
Charles Lubetkin, Springfield, N.J.

SOUTH DAKOTA CENTENNIAL CELEBRATION CONTINUES
Aharon Segal, Silver Spring, Md.
sp. ment.: Anthony G. Bowman, Washington, D.C.

JULIA CHILD: FRENCH CUISINE WITH AN AMERICAN ACCENT
Sally Levine, Chicago, Ill.
similarly: Luther Mickel, St. Louis, Mo.

MOTHER TERESA WINS HUMANITARIAN AWARD
Jim Ringel, Townshend, Mass.

LOW VOTER TURNOUT EXPECTED
Linda Shafarman, N.Y.C.

SIDEWALK CAFÉS ANTICIPATE DROP IN BUSINESS AS DECEMBER APPROACHES
T. Nash, Winston-Salem, N.C.

HERMAN'S HERMITS TO LAUNCH REUNION
Terry Zheutlin, Chicago, Ill.

ANGELA LANSBURY AGREES TO ANOTHER YEAR
Richard Schwartz, Madison, Wis.

HIGH COURT TO RULE ON TOMAHAWK CHOP
Joseph Steinberg, Teaneck, N.J.

SWALLOWS ON TIME AT CAPISTRANO
Bud Sherak, Larchmont, N.Y.

DAN QUAYLE: I HATE BROCCOLI TOO
David English, W. Somerville, Mass.

EVERYBODY WANTS TO MOVE TO SEATTLE
Anne Fink, Santa Monica, Calif.

BOOSTER CLUB LAUNCHES ANTIQUES SALE
Bobby J. Ward, Raleigh, N.C.

BOB BARKER TO EMCEE ANIMAL-RIGHTS BENEFIT
similarly: Janet Booth, Norman, Okla.; Raymond S. Kauders, Montesano, Wash.

SURVEY: MINORITIES FOUND IN GREATEST NUMBERS IN LARGER CITIES
Selma Ellis, Glenview, Ill.

NEW EUROPEAN ALLIANCE SEEKS U.S. AID
Ethel Scott, Virginia Beach, Va.

OLIVER STONE'S "JFK" STIRS DEBATE
Bob Walser, Minneapolis, Min

ISAAC ASIMOV PENS NEW TOME
Jonathan Wiener, N.Y.

DOG PEOPLE AND CAT PEOPLE ARE DIFFERE
J. Bickart, Washington, D.

HOCKEY PREXY BANS FISTICUFFS
J. Leighton, N.Y.

MARILYN QUAYLE DEFENDS HUSBAND
Louis B. Raffel, Northbrook,

SEVENTEEN-YEAR LOCUSTS ON SCHEDULE
Raymond E. Benens
Niskayuna, N.

PRESIDENT PLANS GOLF WEEKEND
Dolly Hecht, N.Y.

NEW CARS: LOUDER ALARMS
Steven Scher, Bro

COMPUTER GLITCH CAUSES SATELLITE-LAUN DELAY
Alan C. Danto, Kings Park, N.

FIFTY-FIVE YEARS LATER, HIGH-SCHOOL SWE HEARTS MARRY
John Felmet, Wintersville, O

DERSHOWITZ TO DEFEND "GUILTY CHARGED" CLIENT
similarly: Patrick Banchy, N.Y.
Denise Temple-Raston, Honolulu, Haw

IOWA FARMER RAISES 312-POUND PUMPKIN
Sid Rothenberg, Whitestone, N

SALEM MEN DOUBT WOMAN'S STORY
E. Stallworth, Willow Grove,

TENANTS OPPOSE RENT INCREASE
Tim Hanley, N.Y

STROM THURMOND WILL RUN
Leonard Adelstein, Cleveland Hts., O

SPRING FASHIONS: SKIRTS DROP, PRICES RI
Candy Zakrzewski, Kearny,
sp. ment.: S. Komishane, Elizabeth,

JACLYN SMITH TO STAR IN MINI-SERIES
Shira Zabludovsky, Springfield,

CHARLES TAKES SPILL PLAYING POLO
John Foshee, Austin,

NEW RESTAURANT WILL OPEN IN L.A.
Monroe Hochner, Short Hills,

DEFICIT WORSE THAN EXPECTED
Physics Bldg., SUNY, *Albany,*

SHARP RISES SEEN IN HEALTH-CARE COSTS
Len Presby, Teaneck,

STAR ATHLETE INKS MULTI$ PACT
Richard Schulman, N.Y

AUTOMAKERS OPPOSE TOUGHER EMISSI RULES
Anthony Gray, Closter,

FLORIDA LOSING CHARM FOR RETIREES
L. Soth, Northfield, Mi

NEW BAKED-POTATO DIET
L. Phillips, Tucson, A

K VAN DYKE GUEST AS MTM RETURNS IN IES
A. L. Colby, N.Y.C.

DEST" MAN FOUND
Jack Ryan, N.Y.C.

LINES TO WAGE FARE WAR
Carl Wolfson, Spring Valley, N.Y.

TIONAL VIOLENCE ERUPTS IN LATIN RICA
Eric Freedman, East Lansing, Mich.

ERICAN EATING HABITS FAULTED BY TORS
Pericles Crystal, Scarsdale, N.Y.

HESDA FOUNTAIN TO BE SETTING FOR FASH- SHOOT
P. O. Viitanen, Mystic, Conn.

H DENIES "SLEAZE THING"
John Falxa, N.Y.C.

IG COMMON AMONG TEENS: LINGUISTICS ERT
Melinda Kevis, Kansas City, Mo.

DY & MIA IN B & W FILM ABOUT N.Y.C.
imilarly: John Michael Tribelli, N.Y.C.; Carleton Carpenter, Warwick, N.Y.

RICAN AUTOMAKERS: JAPANESE CARS ARE NG GROUND
Adam Levine, Los Angeles, Calif.

ICAL REMAKE OF CLASSIC CLOSES
Charles Librizzi, Atlantic City, N.J.

NTRY-MUSIC AWARDS TONIGHT AT 9
Stephen Chiquoine, Reedsburg, Wis.

SE PANEL TO PROBE COST OVERRUNS
Michael Steinberg, Teaneck, N.J.

NGER WILL BE GUEST ON "NIGHTLINE"
Jeff Tenzer, N.Y.C.

VALLEY VINTNER WINS COMPETITION
Terry Brykczynski, N.Y.C.

EST DRUG BUST EVER: FEDS
O. M. Neshamkin, M.D., N.Y.C.

IERS LACKING IN YOUNG
Marilyn Crystal, Scarsdale, N.Y.

IER METS STAR BLASTS N.Y. PRESS
Eric J. Hyman, Fayetteville, N.C.

OLL: KIDS PREFER TOYS TO CLOTHES FOR STMAS
Kevin McLoughlin, San Diego, Calif.

INS SPARK RENEWED INTEREST IN HAND-
Alice Elgart, Portland, Ore.

IY REPEATS," SAYS COMPETITION EDITOR
Film Society, Minneapolis, Minn.
sp. ment.: Ruth Fried, Baltimore, Md.; Harvey Widell, Oceanside, N.Y.

BEST CHRISTMAS ISSUE EVER
Theresa A. Haas, Hauppauge, N.Y.

etition Rules: POSTCARDS, PLEASE; TYPE- TEN IF POSSIBLE. ONE ENTRY ONLY be sent to Competition Number 721, *New* Magazine, 755 Second Avenue, New York, N.Y. -5998. It must be received by November 29. 's decisions are final, and all entries become the rty of *New York*. First-prize winners will receive ear subscriptions to *New York*, and runners-up ceive one-year subscriptions. Results and win- names will appear in the January 6 issue. Out-of- postmarks are given three days' grace.

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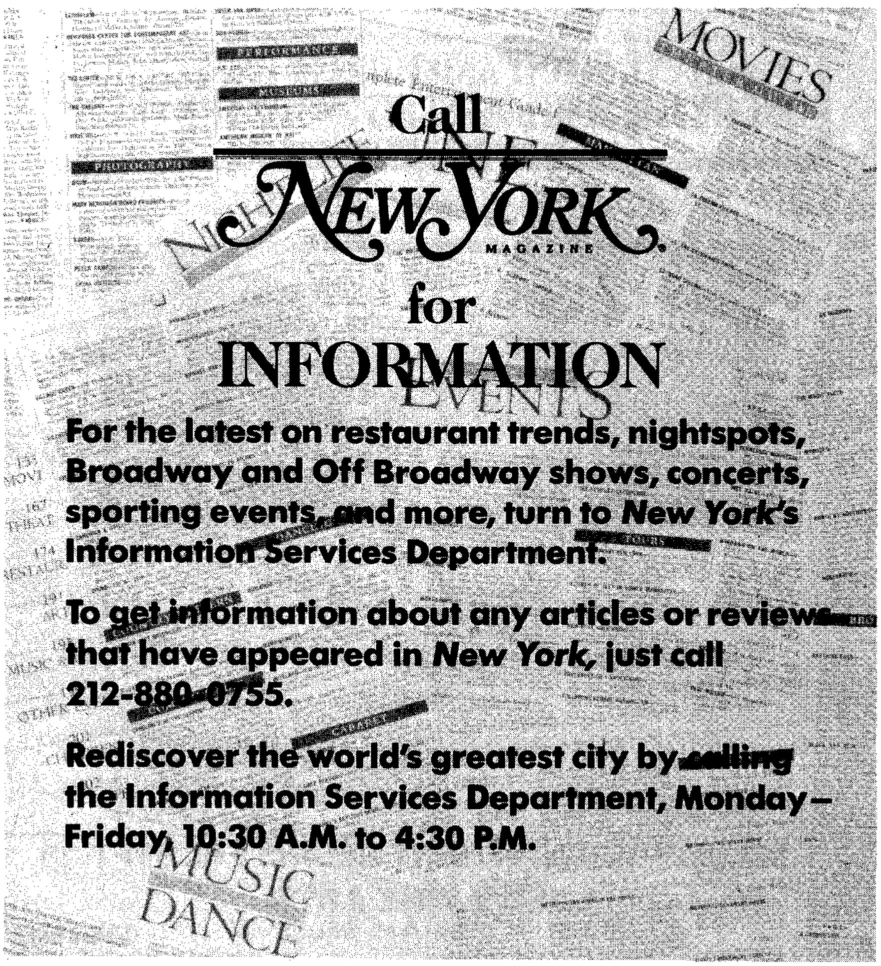

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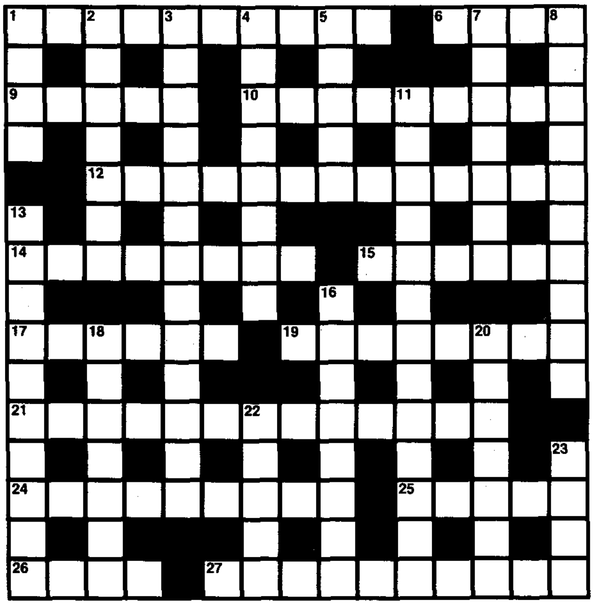
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Think hard on purpose. (10)
6 Goodness! Father's swallowed by a fish! (4)
9 Enough players to have a row? (5)
10 A French nobleman returns to Scottish isle, to fish. (9)
12 Post log? It's possible to do so! (13)
14 Look at disgraceful lad's wicked actions! (8)
15 Tinkering with automobile bearings causes shocks. (6)
17 After car skid, turn it about to make a kind of circle. (6)
19 Gem of an accountant given blessing in church. (8)
21 Silly picnicker ants terrified. (5-8)
24 Orders opening of case and examines? (9)
25 Journalist goes to civic centre wearing creepers. (5)
26 When he leaves the old must be informed. (4)
27 Surgeon giving food to a dog. (4-6)



DOWN

1 Take no action to get right of t entrance. (4)
2 A title I translated for a girl. (7
3 A rag-bag assortment of coins? (4, 3, 6)
4 Appearing to be straight-forward—but sly or devious. (
5 Although it's quite rainy, carri sun-hat. (5)
7 He's an expert on the pipes. (7
8 Nets cast beyond harbour in th end hold a gift from the above. 4)
11 Putting claw in socket, I twist—this way? (13)
13 Bluff northern MP creates problem. (10)
16 The virtue of a card game. (8)
18 Being this shape I can twist th pass around. (7)
20 Jute thrown over the sign. (7)
22 Play time. (5)
23 Flower fragrance, say. (4)

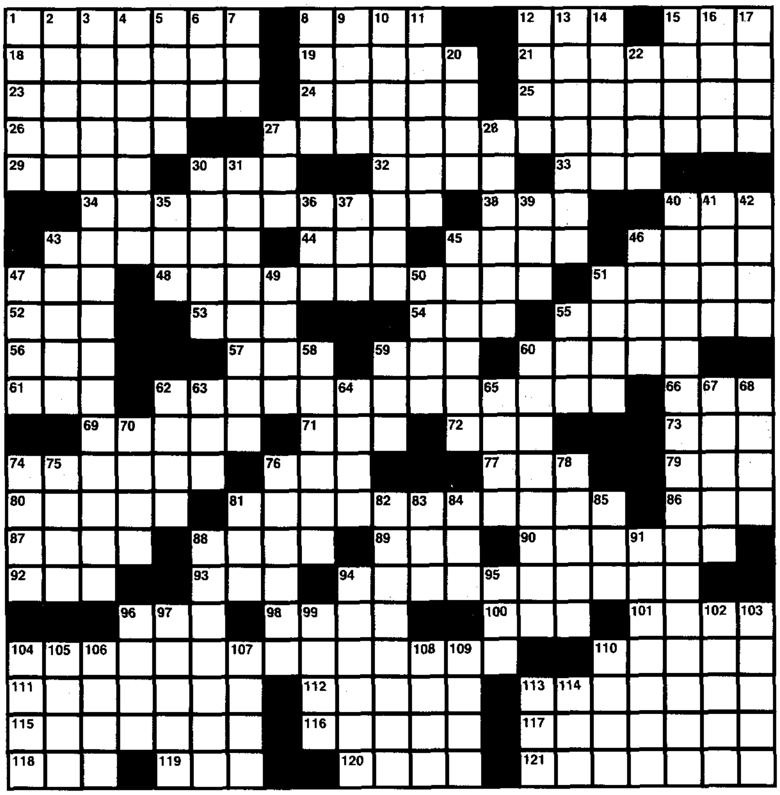
‘NAME TRANSLATIONS’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSO

ACROSS

1 Yangtze boats
8 Bee Gees' family name
12 Sight at Zermatt
15 Exec.'s degree
18 Contract segments
19 "—— not gold that glisters"
21 Explorer CARDMAKER
23 Illegal throne occupant
24 Japan's second city
25 "—— a Rich Man"
26 One of the Days
27 SERENE SUNDAY
29 Partner of polish
30 Dramatic Gardner
32 Tree-trunk protuberance
33 On a pension: abbr.
34 CHARLES BRIDGES
38 Updated "Oz," with "The"
40 Quick punch
43 Not malignant
44 U.K. medal
45 St. Petersburg's river
46 Scientists' notes
47 Fond du ——
48 PAUL FARMSTEAD
51 Tear canals
52 Somewhat: suffix
53 Feminists' bill: abbr.
54 Sea east of N.A.
55 Commemorative tablet
56 Homophone for "eight"
57 Write a P.S.
59 "Arabian Nights" first name
60 French doughboy
61 Race the engine
62 JOSEPH GREEN
66 H.M. Pulham, e.g.
69 Deck out
71 Opposite of con
72 Brave cockney
73 Parisian's coin
74 Jai-alai
76 —— Z (the whole dictionary)
77 Argentine tribesman
79 "I can fly, —— can run": Milton
80 Eire-born
81 General BLACKHEAD
86 Turk's hat
87 Artist CLOVER
88 Rulers of a film planet
89 Compete
90 Calligraphy lines
92 For all time: poetic
93 Wasn't a standee
94 JOHN ROOT
96 Onassis, to friends
98 —— Bator, Mongolia
100 Kind
101 Hidden obstacle
104 WOODY PRESSER
110 Kiev currency
111 Of one-celled animals
112 Madonna statue
113 Choir hymn
115 Composer LEFTIES
116 Discarded metal
117 Does certain surgery
118 Brit.
119 —— Moines
120 Borgia in-law
121 What "my son John" wore

DOWN

1 Missiles intercepted by the Patriots
2 Family name in journalism
3 MORRIS KNIGHT
4 Mayflower religionist
5 Egyptian cobras
6 Originally known as
7 Russ. state
8 Prison, in Reading
9 "Casablanca" heroine
10 Oolong, for one
11 Two-piece swimsuit
12 Etching liquid
13 "—— del Destino," opera by 62-Across
14 Best TV time
15 Outward image
16 Composer HILL
17 Martian prefix
20 "Family" actress Thompson
22 Taunt
27 Baby food
28 "1984" author
30 Seaweeds
31 Rocketeer Wernher
35 Fictional sleeper
36 Tic-tac-toe winner
37 Peacock network
39 Hosp. hookups
40 JAMES OPENBRO
41 Aleutian outpost
42 Foundation
43 Moisten the roast
45 Aborigine
46 Kind of citizenship
47 False witness
49 Lasses' brothers
50 Shopper's bonanza
51 Half MCIV
55 Pea shell
58 Ocean bottoms
59 GI mail depot
60 "Will you marry m
62 Hun's foe
63 WRATH
64 Bow of a ship
65 Satie or Estrada
67 Cankers
68 Exam
70 Potion portion
74 Walleyed fish
75 Literary Gardner
76 Vinegar
78 ". . .a bushel and ——"
81 Fitness club
82 "The ——," Macn Rigg series
83 Inlet
84 Buddhism offshoot
85 One of the days: ab
88 Silly
91 Guarantees against loss
94 Actress Rule
95 City to fly down to
96 With: Fr.
97 Like a mad dog
99 Times around the t
102 —— the good
103 Ganders' mates
104 Identical
105 "—— Old Cowhar
106 Full-length
107 Galatea's love
108 Rat-——
109 Back of the neck
110 Kennedy matriarch
113 Magnon's precede
114 Biddy



Solutions to last week's puzzles appear on pag

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